

ART DIRECTION

SEPTEMBER 1957 • Forty-five cents

THE MAGAZINE OF CREATIVE ADVERTISING

LIBRARY
GEORGIA STATE COLLEGE
OF
BUSINESS ADMINISTRATION
33 GILMER ST., S. E.
ATLANTA 3, GA.



the name is HY RADIN

PHOTO—LOU STETTNER



Many an award-winning AD and photographer happily shares his honors with Hy Radin... the "retouching" half of our executive staff at Gussin-Radin Studios. Known to old-timers as the seeing-hand-and-eye, Hy has an almost uncanny way of making the most of a photograph, and of getting the best out of the craftsmen he supervises.

It's quite fair to add that Radin knows more than most about the intricacies of retouching and of color... what pleases most, however, is the sensitivity of his approach, and his adaptability to the demands of every job. You can be surer than sure... when you entrust photographs to Hy, HY RADIN, that is.

220 W. 47 St. • N. Y. C. 36 • Wisconsin 777352

new york's only complete photographic and service studio; photography, layouts, design, dye transfers, flexicopies, retouching, color's lettering, mechanicals.

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

CASLON Americana of classic de
Caslon Americana Semi-Width 3

AMERICANA of classic derivatio
Caslon Americana Semi-Width 4

OF CLASSIC derivation now eleg
Caslon Americana Semi-Width 5

DERIVATION now elegantly mo
Caslon Americana Semi-Width 6

ELEGANTLY modernized for qu
Caslon Americana Semi-Width 7

A CREATIVE-CUSTOM SERVICE, UNIQUE IN ITS FIELD SINCE 1936

For new directions in visual expression... with a faculty of creative professionals

SVA

SCHOOL OF VISUAL ARTS 245 East 23 Street, New York 10 Telephone MUrray Hill 3-8397

a completely
integrated staff

illustrators

BLOSSOM
CACCIOLA
CAPELLO
COLE
CORCOS
DAUBER
EMMI
GARY
GORSLINE
HANKE
HOENBYL
HURST
KIDD
KOVARSKY
KUHL
LANDAU
LOH
MAC MINIGAL
V. MARTIN
MEOLA
PEREIDA
PERL
PROHASKA
RISWOLD
ROTH
ROSSER
F. SCHMIDT
SCHWIM
SMOLLEN
SHYDER
SPATHELLER
TREDLER
WHEATLEY
WILLARD
E. A. WILSON
WINZENREID

designers

BASS
HAYS
HILL
HOOT VZ
D. STONE MARTIN
POWERS
RASKIN
RODEGAST
SMITH
WOLHISER

**photographic
group**

BASCH
BENEDICT
BREITENBACH
BURLY
CALLAHAN
COFFIN
GALLOP
LIBSON
RITTER
ROTHSTEIN
TIEGENS

letterers

HERNOFF
WEISS

retouchers

FORIND
FREITAG

**production
traffic**

HAAS
PEARSONS
RAYMOND
ROSS
STUBBS

mechanicals

KUKS
PINTO
SCHITTONE
WERNER

contact

JOE FERRUZZI
JOEL KARRON
BOB HABSTEDT
LESTER ROSSIN
ARNO SCHMIDT



EDITORIAL ILLUSTRATION DESIGNED FOR COSMOPOLITAN MAGAZINE

**LESTER ROSSIN
ASSOCIATES INC**

109 Lexington Ave., New York 17
Murray Hill 3-9729

DISTINCTION

40 BESTS International Poster Annual,
5 BESTS in AIGA Annual,
12 BESTS NYC Art Directors Show,
147 BESTS in 14 Annual Art Directors Shows.

DEPENDABILITY

In the past twelve months we have designed
and produced art for **2137** advertisements,
1605 mailing pieces, and **894** point-of-sale units.

A / R T D / I R E C T I O N

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

There's just ONE professional, says the Tax Commission

If the recent decisions of the New York State Tax Commission mean anything, they mean that in our entire profession only one artist can call himself a professional. The professional is the partnership of Don and Ralph Komisarow.

Last year the Komisarows won a case before the Commission and the unanimous decision holding that artists were engaged in the practice of a profession and therefore not subject to the New York State Unincorporated Business Tax brought much cheer to thousands of other artists and designers claiming such status.

The case was reported in the January 1957 issue of *Art Direction* and noted the basic principle that 80% of the taxpayer's income was derived from personal services rendered to clients and that capital was not a material income producing factor.

This magazine—and the entire profession—saw in the case a precedent and a hope. The decision did not reverse a law or a ruling. It would still be necessary for each artist claiming professional status to prove his point individually. But at least a precedent had been established. Or so it seemed.

Since the Komisarow decision many artists have applied for the same consideration. Everyone of whom this magazine has knowledge has been refused professional status and the Komisarow decision has been ignored as precedent.

Aside from the ludicrous situation—which could be due to the simple but not legally sound consideration that much tax money would be lost if the Komisarow case opened the gates to thousands of other qualified artists to claim professional status—the entire situation—one and only one man achieving professional status and then the Commission backtracking—points to the need for profession-wide cooperation on this and all matters. In union there is strength. You must help your beleaguered friends today if you want their help tomorrow. The way to fight for professional status is not a man by man, case by case, affair. That way you get knocked down one at a time too. To win this battle the profession must work through all its organizations—the Artists Guilds, illustrators societies, AD club and the NSAD, the NAAS and other organizations of studios and photographers. If we cannot band together to effectively achieve professional status in New York State, we are accepting the implication of the Tax Commission decision, that there is really only one professional. •

Art Direction, published monthly by Advertising Trade Publications Inc., 43 E. 49 St., New York 17, N. Y. Plaza 9-7722. Subscription price \$4.00 per year; \$7.00 for two years; \$4.50 a year for Canada and \$6.50 for other countries. Back issues 55c per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.

ART/DESIGN PACESETTERS

Baltimore's 7th . . . design . . . design	56
Milwaukee's Fourth	62

DIRECTIONS

Better type ID, E. Rondthaler	50
Ads with itsybitsyitis, H. & M. Zelenko	61
Will the Mona Lisa sell soap? E. Meade	58
Scientific symbolism, F. H. Stickle	72

IN EUROPE

Posters, national symbols, K. Taylor	54
--------------------------------------	----

RESEARCH

Type of persuasion, a Starch study	40
Design vs. research at PDC, H. Fogel	68

TELEVISION

How to use film opticals, R. Porter	86
Have tv ADs come of age? S. Baker	102

JOINT ETHICS COMMITTEE REPORT

A question of competence	38
--------------------------	----

UPCOMING TALENT

Toni Ungerer	71
Joyce Vincent	75

PRODUCTION BULLETIN

	30
--	----

NEWS & VIEWS

Business Briefs	8
Tax Talk	13
Coming events	16
Readers write	23
News	43
Type puns	64
Tape tricks	66
In Philadelphia	76
In Chicago	78
West Coast	85
AD club directory	87
What's new	89
Cover designer Dick Powers	96

TRADE TALK

	92
--	----

SERVICES

Booknotes	96
Bookshelf	98
Ready reference, classified	100

Publisher: Don Barron • **Editor:** Edward Gottschall
Designer: Ken Saco • **Editorial Asst.:** Ann Cohen
Asst. Designer: Larry Alvaro • **Circulation:** Lucille Schmidt
Advertising: Robert Miller

ASSOCIATE EDITORS: Atlanta, Richard Brunelli; Baltimore, Frank C. Mirabile; Boston, Mark Kelley; Chicago, Len Rubenstein; Cincinnati, Robert T. Hayes; Cleveland, King D. Beach; Denver, Frank Wade; Detroit, Jack Keenan; Kansas City, Thomas R. Korchak; Los Angeles, Arthur Sherman; Memphis, Mary Dean Richards; Miami, Edward McCarty; Milwaukee, Allen P. Zoellick; Minneapolis, Jay Peterson; Montreal, Albert Cloutier; Nashville, Tom Buntlin; New York, Edward S. Wade; Philadelphia, Lester La Bove; Pittsburgh, Wm. E. Fennelly; Portland, Ore., Pat Shaylor; Rochester, William Holley; San Francisco, Albert Giesecke; Seattle, Clark P. Willey; Spokane, Hal Bacon; Toronto, Leslie Trevor; Washington, D. C., Chuck Behrens.

NSAD OFFICERS: James G. Sherman, Chicago, President; Clark L. Robinson, Cleveland, 1st Vice President; Marlowe Hartung, Seattle, 2nd Vice President; Robert West, New York, Secretary-Treasurer. NSAD Headquarters: 115 E. 40th Street, New York 16, N. Y. Phone: Murray Hill 5-340.

MID-WEST REPRESENTATIVE: Prongerbaum & Minahan, 185 N. Wabash Ave., Chicago 1, Ill. Phone: Financial 6-0993.

WEST COAST REPRESENTATIVE: H. L. Mitchell & Associates, 3087 Saturn Ave., Huntington Park, Cal. Phone: Ludlow 5-4668.



With Karl Anderson and Bob Farbolin, La Driere offers two interesting and versatile illustrators. Discriminating automobile

account art directors have chosen Karl and Bob for many top assignments in their 1958 programs.

La Driere Studios Inc.
1700 Cadillac Tower, Detroit 26, Mich.

La Driere
STUDIOS, INC.



KARL ANDERSON



BOB FARBOLIN



**GEORGE
BARKENTIN
STUDIO**



**BUD NORTON
ASSOCIATES**

**ALEXANDER
ROBBIE
ASSOCIATES**

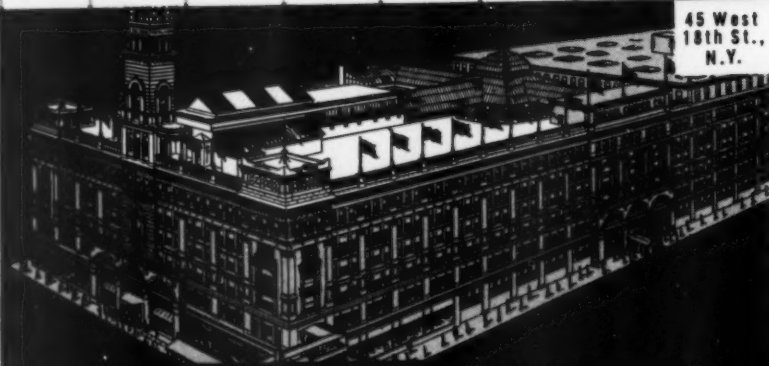


*Le Mariage
Unique...*
quel succès !!!

**SKYLIGHT
STUDIOS**

WA.
4-6604

45 West
18th St.,
N.Y.



50,000 sq. feet dedicated to the graphic arts!

Photography

Creative design

Lettering

Illustrations

Retouching

Package design

Direct mailing service

A complete production service

business briefs

Consumer buying patterns are changing. A survey reported in the N. Y. Herald Tribune notes a smaller share of disposable income going for autos, home furnishing, clothing, foods and retail goods and a larger share for such services as education, travel, medical care, household operations, and savings. Could be a reflection of the newlyweds of the past decade now having their homes, cars and furniture—also a flock of kids who need schooling, doctors, etc. Public is also saving more, 7.3% of disposable income now compared with 5.9% in 1950.

Inflation and tight money aren't our only economic problems, says Chas. Dallas Reach. Mr. Reach calls attention to a possible overextension of our productive capacity. What's needed? The ad executive recommends intensive sales, promotion and ad efforts to keep consumption of the nation's goods and services in line with production, lest we get our hair curled.

Collections are more difficult this year than last. Dun & Bradstreet study of 111 medium-sized and larger manufacturers in New York City finds 52 reporting collections more difficult, 54 the same, 1 did not reply, and only 4 said they were less difficult.

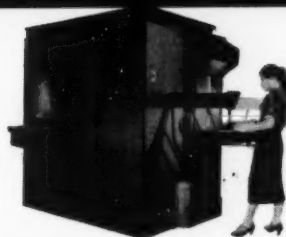
Nevertheless 110 company presidents, mostly from the 400 largest corporations, see a decade of booming business, new gross sales records, economic stability and domestic peace. This rosy picture was reported by Dun's Review. Only 12 of the 110 see any chance for major recession or depression in the next 10 years.

More immediately, Dun & Bradstreet reported businessmen generally expect higher 4th quarter sales in 1957 than a year ago—but—expect price rises rather than sales volume alone to account for much of the increase. Washington, too, is optimistic about 1957's second half. Expect it to make 1957 the biggest year in U.S. history. Expect rise in government spending plus inventory buying (held back in first half of year) to join factory building in providing lift. Predictors see upturns also in home building, new car sales, and home furnishings (latter can rise in volume though may shrink as per cent of budget).

But all eyes still are on the creeping inflation which has people spending the same money but buying less goods, or spending more money but not getting more goods, or just saving more (as they are) rather than spend a costly dollar. Despite rosy forecasts, inflation can take the profit out of sales volume gains and cancel out the value of wage increases. ●

MAKE YOUR OWN

(REPRODUCTION QUALITY... Sharpest • Clearest • Most Accurate)



GLOSSY STATS

Enlarged or Reduced...in Line or Halftone...Negative or Positive

ANY SIZE (up to 18x24) on any grade of paper...

dried, ready to use, — in **2** minutes... for as little as **2¢** per print!

NO KNOWLEDGE OF PHOTOGRAPHY IS NECESSARY!

HERE IS THE INCOMPARABLE

Statmaster®

The new, revolutionary ALL-IN-ONE unit!

IT'S A
STAT CAMERA!
COPY CAMERA!
AN ENLARGER!
"LUCY" FOR TRACING!
all incorporated in a
**FULLY EQUIPPED
DARKROOM**

STATMASTER "Exclusives"

Now... **ANYONE** on your staff can make **Glossy or Matte Stats... Photoprints... Litho, Halftone or Screened Film**... from flat or 3rd dimensional copy (black & white or color), in straight or reverse position, for approximately 1/10 of your present cost!

ENLARGEMENTS to 500% in one shot,
REDUCTIONS to 350% in one shot...
with Stat Camera or Enlarger Unit!

Also does Bas-Reliefs, Acetate Overlays, Sur-Printing, Veloxes, Italics, Curves, Reproportioning, Perspectives, etc.

"MAGIC IN MOTION"

The STATMASTER has no gears, wheels, or crank handles. No heavy magazines, messy adhesives, film holders or vacuum frames. The copy board, enlarger and unique adapter back operate with such speed, accuracy and ease... it's almost like "SLEIGHT-OF-HAND!"

YOU CAN OWN THE FABULOUS STATMASTER FOR AS LITTLE AS \$3 PER DAY. (THREE MODELS TO CHOOSE FROM).

Call or write for our Deluxe 24 page catalog, or come in for an exciting demonstration at our N. Y. showroom.

STATMASTER CORP. 19 West 44 St., N.Y. 36, N.Y. OX 7-9240



Actual size $\frac{1}{2}$ " x 3"

at your dealers now!



Fifty-three transparent water colors, the finest, most brilliant yet created regardless of name—claim—price—or country of origin. Jewel-like luminosity . . . radiant color never before achieved . . . lasting permanence . . . unsurpassed working qualities. Try a tube today and prove it to yourself.

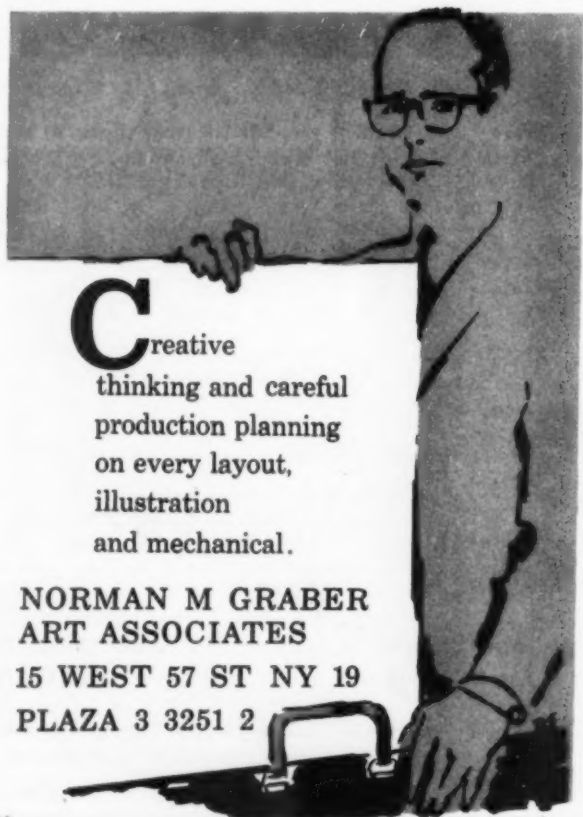
Overwhelming demand has depleted many dealers' stock across the country. Our plant is increasing production daily to keep up the supply. Your patience in waiting will be well rewarded.

SHIVA contemporary
WATER COLORS



Compounded by SHIVA—world's foremost authority on artist's color

433 WEST GOETHE ST. • CHICAGO 10, ILLINOIS



Creative
thinking and careful
production planning
on every layout,
illustration
and mechanical.

**NORMAN M GRABER
ART ASSOCIATES**

15 WEST 57 ST NY 19
PLAZA 3 3251 2



the
finest
red sable
water color
brush
designed
specifically
for the
graphic
and
ad
arts

delta's 'jewel'®

delta

brush mfg. corp.
119 blecker street
new york 12, n. y.

Write for your free copy of
"Illustration, Retouching, Lettering with the Red Sable Water Color Brush."

INTERPRETATION

IS

9/10'S

OF

THE

JOB

Technical skill is something you buy but
it is of little value without imagination.

At Sarra, we feel that the most important job
is to interpret the spirit of the art director's
thinking into advertising illustration and
television commercials that *sell*.



SARRA

SPECIALISTS IN VISUAL SELLING

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

PHOTOGRAPHIC ILLUSTRATION • TELEVISION COMMERCIALS • MOTION PICTURES • SOUND SLIDE FILMS

Art Direction / The Magazine of Creative Advertising / September 1957



they went that-a-way!

...and it's a beautiful trip!

No saddle sores, no burrs . . . no noose over the limb of a gnarled oak at journeys end — just a little "extra" puff of pride at the way your work looks when it's reproduced on a Fox River paper in the brilliant, new ARCTIC WHITE color. Lines will be a little cleaner . . . colors a little sharper — all in all, you'll like what happens when you specify Fox River Cotton Paper. Try it on some of the jobs you have going through now.

★ BONDS ★ LEDGERS ★ ONION SKINS
★ VELLUMS ★ BRISTOLS ★ THIN CARDS

Ask your Fox River merchant for samples...see list on right for merchant nearest you.

FOX RIVER PAPER CORPORATION, Appleton, Wisconsin



your fox river merchant is listed here

alabama—Montgomery—Weaver Paper Company
arizona—Phoenix—Butler Paper Company
tucson—Butler Paper Company
california
 El Centro—W. A. Scheniman Paper Company
 Fresno—Sierra Paper Company
 Long Beach—Sierra Paper Company
 Los Angeles—Columbia Paper Company, La Salle Paper Company, Sierra Paper Company
 Oakland—Pacific Coast Paper Company
 San Diego—Sierra Paper Company
 San Francisco—Davis-Colton Paper Company
 Pacific Coast Paper Company, Seaboard Paper Company
colorado
 Colorado Springs—Butler Paper Company
 Denver—Butler Paper Company
 Pueblo—Butler Paper Company
connecticut—Bridgeport—Equity Paper Company
 Hartford—Geo. W. Miller & Co., Inc.
 Madison—Geo. W. Miller & Co., Inc.
 New Haven—The Arnold-Roberts Co.
district of columbia
 Washington—The Whitaker Paper Co.
florida
 Miami—Southeastern Paper Co.
georgia—Atlanta—S. P. Richards Paper Co.
idaho
 Idaho Falls—American Paper & Supply Co.
 Pocatello—Consumers Paper Corporation
illinois—Champaign—Crescent Paper Company
 Chicago—Birmingham & Prosser Co., J. W. Butler Paper Company, Forest Paper Company, La Salle Paper Company, Murnane Paper Company
 Peoria—Butler Paper Company
 Rock Island—C. J. Duffley Paper Co.
indiana—Evansville—Butler Paper Company
 Fort Wayne—Butler Paper Company
 Indianapolis—Crescent Paper Company
 Terre Haute—Mid-States Paper Co.
iowa—Cedar Rapids—Butler Paper Company
 Des Moines—Birmingham & Prosser Co.
kansas—Wichita—Butler Paper Company, Southwest Paper Company
kentucky—Louisville—Superior Paper Company
 Newport—General Paper Corporation
louisiana—New Orleans—Butler Paper Company
maine—Augusta—The Arnold-Roberts Company
maryland—Baltimore—The Mudge Paper Company
 The Whitaker Paper Co.
massachusetts
 Boston—The Arnold-Roberts Company
 Worcester—Geo. W. Miller & Co., Inc.
michigan—Detroit—Butler Paper Company, The Whitaker Paper Company
 Grand Rapids—Central Michigan Paper Co.
minnesota—Minneapolis—Butler Paper Company, C. J. Duffley Paper Company, The Paper Supply Company
 St. Paul—C. J. Duffley Paper Company
missouri
 Kansas City—Birmingham & Prosser Co., Butler Paper Company, Weber Paper Company
 St. Louis—Birmingham & Prosser Co., Butler Paper Company
 Springfield—Butler Paper Company, Springfield Paper Company
montana—Billings—Yellowstone Paper Company
 Butte—Butte Paper Company
 Great Falls—Great Falls Paper Co.
nebraska—Lincoln—Schwarz Paper Company
new jersey
 Jersey City—Gotham Card & Paper Co., Inc.
 Newark—Newark Envelope Company
new mexico—Albuquerque—Butler Paper Company
new york
 New York City—Geo. W. Miller & Co., Inc., The Paper Center, Inc., Saxon Paper Corporation
north dakota—Fargo—Fargo Paper Company
 Minot—Fargo Paper Company
ohio—Cleveland—Brewer-Chilcote Paper Co.
 Columbus—Cincinnati Cordage & Paper Co.
 Dayton—Nesbitt Paper Company
 Springfield—Nesbitt Paper Company
 Toledo—Cannon Paper Company
oklahoma
 Oklahoma City—Oklahoma Paper Company
 Tulsa—Beene Paper Company
oregon—Portland—Fraser Paper Company
 West Coast Paper Company
pennsylvania
 Philadelphia—Clinton Envelope & Paper Co.
 Pittsburgh—Brubaker Paper Company
 Scranton—Elm Paper Company
 York—The Mudge Paper Company
rhode island
 Providence—The Arnold-Roberts Company
tennessee
 Chattanooga—Southern Paper Company
 Knoxville—Southern Paper Company
 Memphis—Western Newspaper Union
 Nashville—Bond-Sanders Paper Co.
texas—Abilene—Southwestern Paper Co.
 Dallas—Southwestern Paper Co.
 Fort Worth—Southwestern Paper Co.
 Houston—Southwestern Paper Co.
utah—Salt Lake City—American Paper & Supply Co.
washington—Seattle—West Coast Paper Company
 Spokane—Independent Paper Company
 Tacoma—Allied Paper Company
 Walla Walla—Snyder-Creelcus Paper Co.
wisconsin—Appleton—Woeitz Brothers, Inc.
 Milwaukee—Nackie Paper Co., Standard Paper Company
export agents . . . new york
 New York City—Champion Paper Co., S. A.

Better Papers are made with Cotton Fiber

tax talk

MAXWELL LIVSHIN, CPA

New York City sales tax

Article 83 of the Rules and Regulations of the City of New York governing sales tax provides that the receipts from the retail sale of photographs, paintings, sketches and illustrations are subject to the tax. The tax is charged on the total price of the finished product, including any expense whatsoever incurred.

A taxable sale takes place where (1) there is a transfer of title to the photographs, paintings, sketches or illustrations, or (2) there is a transfer of possession for public exhibition, or (3) there is a transfer of possession of the property which is especially necessary for the purpose of reproducing, and is not merely incidental to the right to reproduce the same, or (4) there is a license to use the property, such as where the transferee assumes dominion over the property by consuming, altering, defacing, retouching, correcting or otherwise changing or destroying the property, or by failing to return it to the transferor.

Illustrations of taxable and nontaxable transactions:

(1) A photographer takes photographs and furnishes the same to a magazine publisher for the purpose of reproduction. Photograph is retouched by publisher. After reproduction, the photograph is returned to the photographer. The receipts from such transaction are subject to the tax.

(2) An artist paints a picture and grants reproduction rights to a magazine publisher. After the picture has been reproduced, the publisher returns it to the artist without any change or alteration. The receipts from such transactions are not subject to the tax.

(3) The sale of a drawing, sketch or photograph to a publisher is a sale of tangible property, which is taxable.

To clarify the matter further, I posed questions on the above matters directly to the Comptroller of the City of New York. His answers were:

(A) Where an artist sells an illustration and title thereto passes to the purchaser, or where possession is necessary to reproduce the illustration, such transaction is subject to the tax.

(B) Where it is claimed that reproduction rights only are sold, the conditions set forth in (2) above must be satisfied in every respect.

(C) Sales of artwork to advertising agencies and book publishers are subject to tax.

COOL and WARMER... DIXON COLOR PENCILS

When you want the reddest reds or the coolest blues, or anything in between . . . try Dixon for color fidelity of the highest degree!

DIXON THINEX

Color Pencils:
38 sparkling colors.
Thin, smooth leads,
sharpen easily.

DIXON BEST

Color Pencils:
38 brilliant colors.
Thick lead crayon
pencils. Sharpener-
proved.

DIXON ANADEL

Color Pencils:
24 beautiful colors.
Blendable when
wet, erasable when
dry.

At better art supply
and stationery stores

DIXON

Wherever you see artists at work
you see
the Thistle-Mark of Quality



Papers and Boards

For sample book write: Strathmore Paper Company
One Front Street • West Springfield, Mass.

New York's most complete

SLIDE PREPARATION SERVICE

SAME DAY SERVICE

on all types of
35mm Lantern or
Vugraph slides
...including COLOR!

ADMASTER has the 'know-how' and facilities to handle all your slide preparation work quickly, accurately, dependably. In color or black and white...one-of-a-kind or large runs...Admaster is the top resource of art directors and production men. An Admaster technical representative will gladly advise you on preparation of art.



ASK FOR FREE BOOKLET
containing price lists, ideas and how-to-do-it information on the more than 200 photostatic, photographic and slide services available at Admaster.

Admaster Prints Inc.

1168 6th Ave. N.Y. • Judson 2-1396

WHAT IT TAKES TO BE AN *Airbrush Artist*

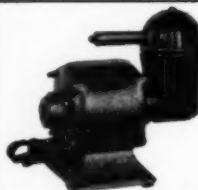


1



The PAASCHE V Airbrush is designed for artists, illustrators and photo retouchers. Double action finger lever controls air and color volume. Micrometer adjuster provides quick setting from fine line to wide spray. Complete, \$42.50.

2



The PAASCHE D 1/4 HP compressor is efficient as well as economical. Delivers up to 30 pounds pressure. 110 V, 60 Cy. motor. \$54.00.

3



You'll need a length of hose with couplings, PAASCHE number A 1/8"-6", and a PAASCHE MT moisture trap. \$6.94.

4
to
9

PAASCHE easel-drawing boards can be used in either horizontal or vertical position. A beginner's airbrush instruction book accompanies every PAASCHE airbrush or send 50¢. Other books available are: "How to Paint with Air" by Knaus, \$3.75; "The Airbrush Technique of Photo Retouching" by King and Slade, \$9.50; "The Complete Airbrush Book" by Maurello, \$7.95. For complete information on these and other Paasche products for artists request the Paasche Art Equipment Catalog from your nearest art supply dealer or write:

PAASCHE Airbrush Company

A DIVISION OF CLINE ELECTRIC MANUFACTURING CO.
1909 W. DIVERSEY PARKWAY • CHICAGO 14

DESIGNERS 3 ART FOR ADVERTISING 115 WEST 45th STREET, NEW YORK 36, N. Y.



30

"drawing
board-tested"
reasons
art directors
specify

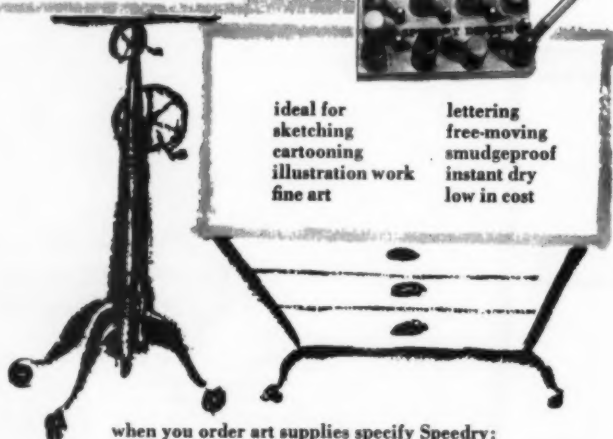
SPEEDRY magic marker

for strong,
brilliant,
solid color

crisp uniform colors
no fixing color comps
mix colors on layouts
no wait for drying
never any smudge
no color globs
draws velvet smooth
fills large areas quickly
unique 4-way nib
waterproof
translucent colors
draws on acetate
ideal for package dummies
works on foil, glass, plastic
nothing to spill
nothing to fill
indelible colors
12 modern palette colors
addresses art packages
easy to grip
low in cost



Dippen
for
sketching,
dry-brush,
technique art



FREE
ART
BULLETIN from

when you order art supplies specify Speedry:

SPEEDRY PRODUCTS, INC.
Richmond Hill 18, New York

AD3

coming events

Sept. 8-22 . . . Annual Exhibition of the Art Directors Club of Atlanta, at The Atlanta Art Association's Great Gallery.

September 21 . . . Typographic Workshop at North Dakota State School of Science, Wahpeton, N. D. Conducted by Howard N. King, sponsored by Intertype Corp.

Oct. 4-5 . . . Art Directors Society of Pittsburgh "Where To?" symposium—1st Annual Exhibition, Penn-Sheraton Hotel.

1957-58 Travelling Exhibit, AWS . . . Sept. 9-29, Ft. Worth Art Center, Ft. Worth, Tex.; Oct. 14-Nov. 3, Louisiana State Exhibit Museum, Shreveport, La.; Nov. 18-Dec. 8, Norton Gallery, W. Palm Beach, Fla.; Dec. 23-Jan. 12, 1958, Joe & Emily Lowe Art Gallery, Coral Gables, Fla.; Jan. 27-Feb. 16, Brooks Art Gallery, Memphis, Tenn.; March 3-23, Davenport Municipal Art Gallery, Davenport, Ia.; April 7-27, Beloit College, Beloit, Wis.; May 12-June 1, Arnot Art Gallery, Elmira, N. Y.

Museum of Modern Art, NYC . . . Through September, 60 years of French Films; Sept. 11-Oct. 20, Sculpture by David Smith; paintings by Matta; Oct. 2-Dec. 8, German art of the 20th century, 175 pieces; Nov. 13-Dec. 5, recent acquisitions; Dec. 18-Feb. 23, architecture of Antoni Gaudi.

Art Institute of Chicago . . . thru Sept., cross section show from recent accessions, masterpieces from collection of drawings, prints by early 19th century British artists, 17th century prints.

what's new

ECONOMY PRESENSITIZED PLATE. Polychrome Corp. marketing Alkote, after a year and a half of field testing. A new aluminum presensitized offset plate, it is priced 37 cents per plate in the 10" x 15" size. Also available in all sizes up to standard #2066. Photo-sensitive on both sides of a .0045 aluminum base. Said to reproduce all line, halftone and Ben Day work with excellent fidelity. Patented surface keeps natural water and ink balance, for clean and crisp repros.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



Illustration prepared by famous French artist, on Craftint Double-tone Drawing Paper, using Craf-Tone pattern overlays.

ART TEXTURES

...Fast!

...Effective!

...Economical!

CRAF-TONE A new, better, more economical adhesive-backed Shading Sheet! With Craf-Tone you can choose from more than 291 graduated tones, tints and patterns. Never before has a selection of Benday and Specialty patterns been manufactured and arranged in proper shading sequence in 15 distinct categories. Processed on thin-gauge **Matt-finish** acetate—Craf-Tone eliminates GLARE and insures sharper, cleaner reproduction. Available in black, reverse (white) and colored patterns. Everyone's first choice for quickly shading art work for newspaper, direct mail, posters, maps, graphs, technical drawings and silk screen process work.

CRAF-TYPE A quality, time-saving, money-saving aid for artists, designers, draftsmen, map and chart makers, layout and production men! Alphabets . . . Numerals . . . Symbols . . . in every popular style and type size! On transparent, **Matt-finish** (NO GLARE) self-adhering acetate sheets! For smash headlines, for curving type. It eliminates expensive typesetting and lettering. Designed for every conceivable use and effect!

CRAFT-COLOR Truly wonderful colors . . . so easy to apply! Transparent, waxed-back solid color sheets . . . for making brilliant, impressive layouts, poster effects, package designs, mechanical illustrations, maps and sale charts. These thin-gauge, self-adhering acetate sheets are available in 35 brilliant colors.

FREE! Craftint offers you a brand new, complete Shading Mediums Catalogue, Second Edition, packed with valuable information and aids for all Graphic Arts. Send for your free copy today. Also available is our free 160-page, No. 46 Catalogue listing complete artists materials.

craftint

THE CRAFTINT MANUFACTURING CO.

NEW YORK • CLEVELAND • CHICAGO

1615 Collamer Avenue - Cleveland 10, Ohio

RENDERING TECHNIQUES...

No. 4 of a series by

PEPSI-COLA layout by BILL WEBER

Art Supervisor, Kenyon & Eckhardt



BILL WEBER was one of the first artists to get Eagle's new PRISMAPASTEL sticks and pencils. He used them on his famed Pepsi-Cola ads. The one pictured here runs in September (see finished proof, far right).



"My first roughs," says Bill, "are mainly indications of mood and action. I usually do two or three roughs before going to the finish. Each one takes a matter of minutes—I just block in the composition and secure the masses. These new PRISMAPASTEL sticks of Eagle's are just right for the job. They're very quick to work with. They've

got good brilliance. The edges don't crumble like some I've tried. And the range of colors is terrific. In the ads, by the way, the girl is the dominant figure, because our slim, fashiony approach is aimed mainly at women. So she dominates—both in color and position—while the man is subordinated in neutral colors."

Most experts use EAGLE® most often

the EAGLE PENCIL COMPANY



"The finished rough is where these matching PRISMAPASTEL sticks and pencils really pay off. I block in the broad areas of color with the sticks—then work over the edges and details with the pencils. The colors are really perfectly matched—you can't tell where the stick leaves off, and the pencil picks up. (Look at the girl's hair, for example, or her face tones.) The pencils hold a beautiful point for lettering or fine details like the Pepsi bottle or blouse pattern. Believe me, PRISMAPASTELS will make my life a lot easier."

Get your free Sampler of Eagle PRISMAPASTEL® Sticks and Pencils at any of the dealers listed on the following pages.



You can get **EAGLE** Prismapastels

(AND A FREE SAMPLER, TOO!)

from these leading dealers:

ALABAMA

Johnson & Malone Bookstore
South College Street, Auburn
Coffee Printing Company
1122 Water Avenue, Selma

ARIZONA

Arizona Blueprint Co.
333 North 3rd Avenue, Phoenix
Fred Elquest and Son
702 North 2nd Street, Phoenix
Uptown Paint & Art Supply
5034 North Central Avenue, Phoenix
Buck Saunders Trading Post
17 North Brown Avenue, Scottsdale

CALIFORNIA

Alhambra Office Supply, Inc.
112 West Main Street, Alhambra
Campus Text Book Exchange
2470 Bancroft Way, Berkeley
Duncan, Vail Company
416 North Beverly Drive, Beverly Hills
Paint & Palette, Inc.
363 North Beverly Drive, Beverly Hills
Pomeroy Art Supplies
3811 West Magnolia Blvd., Burbank
Canoga Park Stationery
21616 Sherman Way, Canoga Park
Carmel Art Shop
Carmel
Frazee's El Cajon
225 East Main, El Cajon
Garhart's Music and Art Center
814-816 Olive Avenue, Fresno
Village Paint & Art Center
422 W. Commonwealth Ave., Fullerton
Stanley Swain Art Supplies
626 North Glendale Avenue, Glendale
Kirwin Stationers
37 Pier Avenue, Hermosa Beach
Michael's Artists Supplies
6553 Sunset Blvd., Hollywood 28
Pomeroy Art Supplies
6412 Selma Avenue, Hollywood 28
Coast Photo Supply & Blue Print Co.
135 South Coast Blvd., Laguna Beach
Frazee's La Mesa
8272 La Mesa Blvd., La Mesa
Woodman Stationers
2107 Pacific Hwy., Lomita
Fierce Bros. Paint & Art Co.
341 American Avenue, Long Beach 12
Ashley's Arts & Hobbies
6236 West 87 Street, Los Angeles
California Artists Materials
2420 West 7th Street, Los Angeles
Campbell's Book Store
10918 La Conte Ave., Los Angeles 24
Duncan, Vail Company
637 South Olive St., Los Angeles 14
Franklyn Artist's Supplies
2326 West 7th Street, Los Angeles
Gaines Paint Supplies
4439 West Slauson Ave., Los Angeles
Leslie's Art Supplies
2220 West 7th Street, Los Angeles
Los Angeles City College Assoc. Student Store
4501 Monroe Street, Los Angeles
Marty's Art Supplies
2711 West 7th Street, Los Angeles
Mel Whitson Stationers
246 South Western Ave., Los Angeles
Merilla Company
706 S. Magnolia Avenue, Los Angeles
Ted Gibson Artist Materials
2940 West 7th Street, Los Angeles
Underwood Supply Co.
820 South Hoover Street, Los Angeles
Hickson's Gallery
314 Manhattan Beach Blvd., Manhattan Beach

Beverly Staty & Arts
3532 W. Beverly Blvd., Montebello
Carter Sexton
5308 Laurel Canyon Blvd., North Hollywood
Alberts
4419 Telegraph Avenue, Oakland
Flax's
2014 Telegraph Avenue, Oakland
W. O. Roberts
319 13th Street, Oakland
R. C. Color Store
1828 1/2 South Hill, Oceanside
Hamlin Studio and Art Center
4672 Cass Street, Pacific Beach
Palm Springs Paint Co.
378 South Indian Avenue, Palm Springs
The Brown Shop
190 East Colorado Street, Pasadena
The Brown Shop
2480 East Colorado Street, Pasadena
Pasadena Artists Supplies
1292 East Colorado Street, Pasadena
Ucker's Artist Supplies
1501 East Colorado Blvd., Pasadena
Vroman's
695 East Colorado Street, Pasadena
Bay Cities Paint & Wallpaper
109 Emerald Street, Redondo Beach
Kirschner's Color Lab
121 South Pacific Coast Hwy., Redondo Beach
Paschke's Gallery
3633 Main Street, Riverside
Eliot's
1016 14th Street, Sacramento
H. S. Crocker Co., Inc.
1201 K Street, Sacramento
Cords Paint Store
1916 Cable Street, San Diego 7
Duncan, Vail Company
364 Sutter Street, San Francisco 8
Flax's
255 Kearny Street, San Francisco
Morgan & Barclay Co., Inc.
531 Mission Street, San Francisco
Schwabacher-Frey Company
735 Market Street, San Francisco
Bradford's Hobby & Paint Headquarters
408 West 6th Street, San Pedro
Santa Ana Paint Co.
420 North Sycamore Street, Santa Ana
Mittel's
514 Santa Monica Blvd., Santa Monica
The Sherwin-Williams Co.
411 Santa Monica Blvd., Santa Monica
Sierra Madre Paint & Wallpaper
35 North Baldwin Street, Sierra Madre
Fleurettes
9226 East Las Tunas, Temple City
Bush's Van Nuys Stationery
6314 Van Nuys Blvd., Van Nuys
M. Flax
10846 Lindbrook Dr., Westwood
UCLA Students' Store
Westwood
Whittier Paint & Paper Co.
221 N. Greenleaf, Whittier

COLORADO

H. R. Meisinger Company
409 16th Street, Denver 2
Spivak Art Supply Co.
1024 17th Street, Denver 2

DISTRICT OF COLUMBIA

Federal Supply Co.
1716 H Street N.W., Washington
George F. Muth Co., Inc.
1332 New York Ave. NW, Washington 5

CONNECTICUT

The Conlin Company
60 to 72 Elm Street, Bridgeport

Koenig Art Shop, Inc.
147-153 John Street, Bridgeport
Central Stationery Company
80 Asylum Street, Hartford
Enterprise Blue Print Co.
88 Elm Street, New Haven
Michel's Art Shop
1058 Chapel Street, New Haven
The Cranston Co.
25 Broadway, Norwich
Davis & Nye, Inc.
150 Grand Street, Waterbury 90
Goldsmith's Inc.
190 Grand Street, Waterbury
The Paint Bucket
Sherwood Square, Westport

FLORIDA

Jack Carlson & Co.
29 North Garden Avenue, Clearwater
Pinella's Stationery Co., Inc.
21 South Osceola, Clearwater
Provost Office Equipment Co.
304 Brevard Avenue, Coco
Bell's Artist Supplies
2623 Ponce De Leon Blvd., Coral Gables
Dudley's
1132-1134 S. Dixie Hwy, Coral Gables
Rae's Stationers
253 Miracle Mile, Coral Gables
Rex Artist Supplies, Inc.
2263 S.W. 37th Avenue, Coral Gables
Rudma Picture Co.
1810 Ponce De Leon Blvd., Coral Gables
University of Miami Bookstore
Merrick Building, Coral Gables
Florida Office Supply
407 North 7th Street, Dade City
Allen-White Co., Inc.
2 West Indiana Avenue, DeLand
Norton's
122 North Second Street, Fort Pierce
Chestnut's Office Equipment Co.
106-108 W. University Ave., Gainesville
Malone's Book Center
1712 W. University Ave., Gainesville
Smith Office Supply, Inc.
Hollywood

Ramsay Co.
141 North Myrtle Ave., Jacksonville (Wholesale only)
Lakeland Paint Center
118 South Florida, Lakeland
Tyler Office Supply Co., Inc.
247 East Park Avenue, Lake Wales
Associated Artists
1822 Biscayne Blvd., Miami
Barnett's, Inc.
228 N.E. 59th Street, Miami
Barnett's, Inc.
134 N.E. 1st Street, Miami
Mr. Foster's Store
33 N.E. 1st Avenue, Miami
Miami Stationery Co., Inc.
8222 N.E. 2nd Avenue, Miami
Ramsay Supply Co., Inc.
1335 N. W. 21st Terrace, Miami
Seminole Paper and Printing
419 North Miami Avenue, Miami
Skagsoth Stationery Co., Inc.
3979 N.W. 24th Street, Miami
Skagsoth Stationery Co.
7936 N.E. 2nd Avenue, Miami
Skagsoth Stationery Co., Inc.
46 S.E. 1st Street, Miami
Barnett's, Inc.
1629 Washington Avenue, Miami Beach
Art Colony Shop
26 West Ward Drive, Miami Springs
Handicraft Supply
12470 N.E. 7th Avenue, North Miami
Dussault Stationery Co., Inc.
5822 Sunset Drive, South Miami

George Stuart, Inc.
133 East Robinson Avenue, Orlando
The Dixie Store
567 Harrison Avenue, Panama City
R. Barry Art Supplies
114 North Orange Avenue, Sarasota
Bill's Book Store
107 South Copeland, Tallahassee
Casson's
1326 South Adams, Tallahassee
University Bookstore
Florida State University, Tallahassee
The Office Equipment Co., Inc.
721-23 Florida Avenue, Tampa
Tampa Photo Supply Co.
510 Tampa Street, Tampa
Florida Office Supply
171 West Central Avenue, Winter Haven

GEORGIA

Binder's
74 Broad Street N.W., Atlanta
Crest-Art, Inc.
74 Broad Street N.W., Atlanta
Miller's Book & Office Supply Co.
231 Peachtree Street, N.E., Atlanta
Southeastern Art Supply, Inc.
8 North Avenue N.E., Atlanta
Hodgkinson's - Art & Engineering Supplies
115 Clayton Street, Athens
The McGregor Company Art and School Supplies
Athens
The University Stores - University of Georgia
Athens

Hallie's
305 8th Street, Augusta
Cecil Burdette
3 East Court Square, La Grange
Smedley Printing Co.
203 Broad Street, La Grange
Friedman's Art Store
116 Whitaker Street, Savannah
Savannah Blue Print Company
5 East York Street, Savannah

IDAHO

Boise Blueprint Company
1009 Idaho Street, Boise
University Student Book Store
Moscow

ILLINOIS

Fox Valley Blueprint Co.
36 South River Street, Aurora
Co-op Book Store
625-31 S. Wright St., Champaign
University Book Store
610 East Daniel Street, Champaign
Artists' Supply
209-215 N. Wabash Ave., Chicago
Bower Photocopy Service
500 N. Parkside, Chicago 44
Budno Art Supply Co.
601 North State Street (Cor. Ohio & State) Chicago 10
Favor, Ruhl & Co., Inc.
425 South Wabash Avenue, Chicago 5
Flamingo Art Materials Service, Inc.
12 East Grand Avenue, Chicago
Flax Co., The
176 North Wabash, Chicago
Hallin, B. H. & Associates, Inc.
605 West Washington Blvd., Chicago
Norder's
Washington at Clark, Chicago
Harder's
Wabash at Lake, Chicago
Harder's
60 East Adams Street, West of Michigan, Chicago
Harder's
Mart Plaza, Main Lobby, Merchandise Mart, Chicago

(Listings cont'd on next page)

(dealer listings continued)

Order's
Ohio, East of Michigan, Chicago
Illinois Inst. of Tech. Book Store
3200 South Wabash Street, Chicago
Near-North Guild
56 East Chicago Avenue, Chicago
Northwestern Drawing Supply
180 North Wacker Street, Chicago 6
Regent Products Co.
251 East Grand Avenue, Chicago 11
Sheldon's
155 East Ohio Street, Chicago
Warner's
418-420 South Wabash Avenue, Chicago
Woodbury Book Co.
125 North Vermillion Street, Danville
Haines & Essick Co.
118-128 East William Street, Decatur
Warner's
806-810 Grove Street, Evanston
Tri-City Office & Furniture Supply Co.
204 W. State Street, Geneva
The Bookshop, Inc.
20 East Cass Street, Joliet
Warner's
30 South La Grange Rd., La Grange
Warner's
109 North Marion Street, Oak Park
Palette 'N' Putter Shop
205 Main, Peoria
T-Square Commercial Art Materials
1207 West Main Street, Peoria
S. A. Lawson Paint Co.
508 East State Street, Rockford
Simmons Office Supply & Equipment Co.
626 East Adams Street, Springfield

INDIANA
Red Spot Paint & Varnish Co.
110-114 Main Street, Evansville
Fort Wayne Blue Print & Supply Co.
Lewis at Clinton Street, Fort Wayne
Bates Brothers
201 North Delaware, Indianapolis
H. Lieber Co.
440 North Capital Avenue, Indianapolis
Barton Reproductions
714 South Adams Street, Marion
Ball Stationery Book Store
University Avenue, Muncie
Barton Reproductions
1210-1212 S. Walnut St., Muncie
Notre Dame Book Store
Notre Dame
Schillings, Inc.
329 South Lafayette St. South Bend
University Book Store
356-360 State Street, West Lafayette

IOWA
Standard Blueprint Co. of Iowa
410 3rd Avenue, S.E., Cedar Rapids
Des Moines Stationery Co.
507-509 Locust Street, Des Moines
Yelland & Haines
11 East State Street, Mason City

KANSAS
University of Kansas
Student Union Book Store
Lawrence
College Book Store
623 N. Manhattan Street, Manhattan 1
Capital City Blue Print Co.
421 Kansas Ave., Topeka
Gwinn Craft Sup. Inc.
142-144 North Market, Wichita 2
Holidays, Inc.
139 North Topeka, Wichita

KENTUCKY
Shumaker's
235 East Main Street, Lexington
Electric Blue Print & Supply Co.
635 South 5th Street, Louisville
Wilson's Book & Stationery Store
306 Broadway, Paducah

LOUISIANA
Dixie Art Supplies Inc.
532 Poydras Street, New Orleans
A. L. Lowe
407 Barrone Street, New Orleans

National Handicraft Distributors
817 Elinore St., New Orleans
Newcomb Art Store
Tulane University, New Orleans
Norton's Art Supplies
738 Poydras Street, New Orleans
Grady McLemore
224 Texas Street, Shreveport

MARYLAND
Jenkins, Inc.
185 Main Street, Annapolis
Lucas Brothers, Inc.
219-223 East Baltimore St., Baltimore
Regional Office Supply Co.
7139 Wisconsin Avenue, Bethesda
Mohican Engineering Services, Inc.
853 Pershing Drive, Silver Spring

MASSACHUSETTS
H. R. Giger Ltd.
329 Newbury Street, Boston
Hatfield's Color Shop
163 Dartmouth Street, Boston
George Smith
35 High Street, Boston
Ward's
57 Franklin Street, Boston
MacDonald's
Corner Day & Central Sts., Norwood
Johnson's Book Store
1379 Main Street, Springfield
C. C. Lowell & Co., Inc.
26 Mechanic Street, Worcester

MICHIGAN
Greens, Inc.
240 S. Woodward Ave., Birmingham
Gregory Mayer & Thom Co.
167 N. Woodward Ave., Birmingham
The Stilwell Press
24604 Van Dyke, Centerline
Dearborn Paint & Wall Paper Co.
14339 Michigan Avenue, Dearborn
Dearborn Stationery
22194 Michigan Avenue, Dearborn
Arrow Office Supply Co.
5021 Woodward Avenue, Detroit
The Detroit News Co.
2200 E. Jefferson Avenue, Detroit
Duro Artists Supply Co.
2740 Honora Ave., Detroit
Garth's Artist Supply Co.
1513 Broadway, Detroit
W. W. Gimmy & Co.
13023 West McNichols Rd., Detroit
Lewis Artist Supply Co.
6408 Woodward Avenue, Detroit
Macaulay's, Inc.
Northland Center, Detroit
Macaulay's, Inc.
2007 Park Avenue, Detroit
Macaulay's, Inc.
1255 Griswold Street, Detroit

Macaulay's, Inc.
Eastland Center, Detroit
Service Office Supply Co., Inc.
3511 West Fort Street, Detroit
Campus Book Store
131-33 East Grand River Avenue,
East Lansing
Ferguson's Art Shop
Corner W. Second & Buckham, Flint 2
Shattuck Company
315 N. Grand Ave., Lansing 1
Lakeshore Drafting Supplies, Inc.
416 State Street, St. Joseph
Gerrie Press
405 Ashmun St., Sault Ste. Marie

MINNESOTA
A. & E. Supply Co.
212 West Superior, Duluth
Royse Paint & Art Center
631 Front Street South, Mankato
Art Materials, Inc.
315 14th Avenue S.E., Minneapolis
Artists Supply Co.
2934 Nicollet Avenue, Minneapolis
Artsign Materials Co.
404 Marquette, Minneapolis

MISSISSIPPI
The Office Supply Co.
509 East Capitol Street, Jackson

MISSOURI
Art-Mart, Inc.
31 North Meramac, Clayton
Rex Clawson & Co.
934 Wyandotte Street, Kansas City
Morris & Coldsnow Associates
3505 Broadway, Kansas City
Baders
1113 Locust Street, St. Louis
F. Weber Co.
705 Pine Street, St. Louis

NEBRASKA
Brain's Store - Division of
Omaha School Supply Co.
42nd & Center Sts., Omaha
Standard Blue Print Co.
1413-15 Harney Street, Omaha

NEW JERSEY
Bergen Typewriter Co.
253 Main Street, Hackensack
Horsefield Brothers, Inc.
14 Pine Street, Morristown
Drafting Materials Inc.
29 Central Avenue, Newark
H. M. Troy Art Supplies
59 Halsey Street, Newark
Triangle Blue Print Co.
51 West Hanover Street, Trenton

NEW MEXICO
The Paper Mill
132 W. Las Cruces Avenue, Las Cruces

NEW YORK

D. L. Nash
12 State Street, Auburn
C. W. Keenan, Inc.
370 Fulton Street, Brooklyn
Maizell's Stationery & Art Supply
1711 Kings Highway, Brooklyn
Sidney Flax
346 Livingston Street, Brooklyn
S. Steinhauer & Sons
356 DeKalb Avenue, Brooklyn
Tremont Printing & Stationery Co.
2702 East Tremont Avenue, Bronx
Graphic Arts Supply, Inc.
37 Carroll Street, Buffalo
East-Isle Printing & Stationery Co., Inc.
524 Mid Island Plaza, Hicksville
Hicksville Blue Print Co., Inc.
230 Old Country Road, Hicksville
Riebes' Brush 'n' Palette Shop
425 Walt Whitman Road,
Huntington Station, Long Island
Savoy Paint & Wallpaper Corp.
153-11 Jamaica Avenue, Jamaica
Pergament Distributors, Inc.
3031 Hempstead Tpke., Levittown, L. I.
S and Y Art and Craft Center
23 N. Main Street, Liberty
Fox & Sutherland, Inc.
15 South Moger, Mt. Kisco
American Blueprint Co., Inc.
7 East 47 Street, New York
Artists' Supply Company of New York
14 West 45 Street, New York
Baden Manufacturing Co.
475 Broadway, New York
Bee-Ke Company, Inc.
155 East 44 Street, New York
Irving Berlin, Inc.
719 Eighth Avenue, New York
Arthur Brown and Bros., Inc.
2 West 46th Street, New York 18
Cloder Corporation
177 Broadway, New York
Commercial Stationery Company
2 Rector Street, New York
Concord Artist Materials
190 Lexington Avenue, New York
Crane Gallie Artist Supplies
110 West 31 Street, New York
Daniels Stationery Co., Inc.
245 East 42 Street, New York
Beisemmes Art Materials, Inc.
4 West 15 Street, New York
Delta Brush Mfg. Co.
119 Bleeker Street, New York
Sam Flax
40 East 28 Street, New York
A. I. Friedman, Inc.
25 West 45 Street, New York
E. H. & A. C. Friedrichs Co.
140 West 57 Street, New York
(Listings cont'd on next page)

TEAR THIS COUPON OUT:

EAGLE Prisma pastel
60 sticks! 60 pencils!
in perfectly matching colors...

1922 SCARLET RED (1/5 LENGTH SAMPLE)



2922 SCARLET RED

2915 LEMON YELLOW
(1/5 LENGTH SAMPLES)

2903 TRUE BLUE

Take this
to any of
the dealers
listed here
for your
**FREE
SAMPLER**

(dealer listings continued)

E. H. & A. C. Friedrichs Co.
40 East 43 Street, New York
E. H. & A. C. Friedrichs Co.
37 East 28 Street, New York

Fuller Building Stationers
45 East 57th Street, New York
Gimbel's Art Materials, Inc.
Broadway bet. 32 and 33 Sts., New York
Glasner Art Supply Co.
48 West 48 Street, New York

Grand Central Artists' Materials, Inc.
45 Vanderbilt Avenue, New York
Lewis Artists' Materials, Inc.
158 West 44 Street, New York

New York Central Art Supply Co.
62 Third Avenue, New York
Nebema Products Corp.
141 Greene Street, New York

Perry Printing & Stationery Co.
233 East 42 Street, New York
Picwood Galleries
587 Third Avenue, New York

Richtons Artist Materials Co., Inc.
1129 Sixth Avenue, New York
Erwin M. Riebe Corp.
149 East 60 Street, New York

Sanlu Art Supply Co.
1165 Broadway, New York
A. Seltzer & Co., Inc.
1163 Sixth Avenue, New York

Sol Art Stationery Co.
149 West 23 Street, New York
E. G. Seimann, Inc.
250 East 43 Street, New York

Strathmore Stationers, Inc.
435 Madison Avenue, New York
United Artists Materials Co.
32 West 53 Street, New York

R. G. Kopp
105 S. Main St., North Syracuse
Clearview & Fiala, Inc.
197 E. Main St., Patchogue, L. I.

The Pelham Stationers
45 Fifth Avenue, Pelham
Barnard, Porter, Remington & Fowler
9-11-13 N. Water Street, Rochester

H. N. Sullivan, Inc.
67 South Avenue, Rochester
Morgan's
261-3 Merrick Rd., Rockville Cen., L. I.

Standard Office Service Co.
73 Richmond Ave., Staten Island
Westbury Camera & Hobby Center
276 Post Avenue, Westbury

Cross County Art Center
Cross County Shopping Center, Yonkers

NORTH CAROLINA

Standard Office Equipment Co.
175 North Second Street, Albemarle
Scott Book & Stationery Co.
140 S. Fayetteville St., Asheville

Talman's of Asheville
14 College Street, Asheville
Alamance Book & Stationery Co.
215 Maple Street, Burlington

D. G. Panagor Co.
176 W. Franklin Ave., Gastonia
Willis Book & Stationery
107 South Greene Street, Greensboro

Ed West Stationery Co.
130 W. North Street, Kinston
Smith Printing Co.
117 S. Mulberry Street, Lenoir

Mobley's "Raleigh's Art Center"
113 South Salisbury St., Raleigh
Earle's Office Supplies
119 West Innes Street, Salisbury

Sanford Book & Stationery Co.
122 Carthage Street, Sanford
Brady Printing Co.
120 West Broad St., Statesville

Hinkle's Book Store
425 N. Trade St., Winston-Salem
Watkin's Book Stores, Inc.
418 Liberty Street & Thruway, Winston-Salem

OHIO

Applied Art Supply — Division of Applied Art Academy, Inc.
910 North Main Street, Akron
Metzger's Photo Art Store
52 East Mill Street, Akron

Metzger Photo Supply Co.
1091-1095 South Main Street, Akron
Ashtabula Stationery Co.
4738 Main Avenue, Ashtabula

Baer's of Canton
320 Cleveland Avenue, N.W., Canton
The Pounsford Stationery Co.
422 Main Street, Cincinnati

L. M. Prince Co.
4 West 4th Street, Cincinnati
The Buckeye Office Supply Co.
110 St. Clair Ave., N.W., Cleveland

The City Blue Printing Co.
1010 Euclid Ave. Bldg., Cleveland
The Dodd Company
1025 Huron Road, Cleveland

B. K. Elliott Co.
634 Huron Road, Cleveland
The Godfrey Holmes Co.
10628 Euclid Avenue, Cleveland

The Morse Graphic Art Supply Co.
1312 Ontario Street, Cleveland
Multicraft
8617 Carnegie Avenue, Cleveland

The Ohio Art Materials Co.
2174-6 East 9th Street, Cleveland
Wirtshafter's, Inc.
900 Prospect Avenue, Cleveland

The H. Cole Co.
82 North High Street, Columbus
Bert L. Daily, Inc.
126 East Third Street, Dayton

Ken McCallister Co.
314-316-318 Salem Avenue, Dayton
Lancaster Book Store
131 W. Main Street, Lancaster

Fred Ellery & Son
173-177 S. Main Street, Marion
Snyder's Art Gift Shop
35 E. High Street, Oxford

University Center Book Store
Miami University, Oxford
The Franklin Printing & Engraving Co.
226-230 Huron Street, Toledo

Toledo Blue Print & Paper Co.
320 Superior Street, Toledo
City Office & Art Co., Inc.
36 West Wood Street, Youngstown

OKLAHOMA

A & E Equipment Company
121 N.W. Third Street, Oklahoma City
Triangle Blue Print & Supply Co.
314 South Cincinnati, Tulsa

OREGON

The J. K. Gill Co.
S.W. Fifth & Stark Street, Portland
Shannon & Co.
317 S.W. Fifth Avenue, Portland

PENNSYLVANIA

City Blue Print Co.
932 Linden Street, Allentown
Hess Bros. Art Materials Dept.
Allentown

Merritt Lumber Co.
939 Hamilton Street, Allentown
Carl's
49 West Broad Street, Bethlehem

Bob Day Art Supplies
140 East Glenside Avenue, Glenside

The Brush & Palette Studio
307 North 2 Street, Harrisburg
Capitol Blue Print & Supply Co.
212 Strawberry Street, Harrisburg

L. B. Herr
46 West King St., Lancaster
Barclay Brothers, Inc.
1516 Sansome St., Philadelphia 2

Central Art Supply Co. of Phila.
1126 Walnut Street, Philadelphia 7
Bleckhaus Stationers
52nd Below Walnut, Philadelphia 39

Gimbel Bros. Artists Materials Dept.
Philadelphia
Mercury-Stat Co.
225 South 15th Street, Lewis Tower Bldg., Philadelphia

Pennart
223 Lewis Tower Bldg., Philadelphia 2
Philadelphia Art Supply Co.
25 South 8th St., Philadelphia

Jos. E. Podgor Co., Inc.
618 Market Street, Philadelphia 6
Snellenburgs
Philadelphia

Henry H. Taws, Inc.
1527 Walnut Street, Philadelphia
University of Pennsylvania News Hall
33rd & Locust Sts., Philadelphia

Zinni Artists' Materials
1715 Chestnut Street, Philadelphia
B. K. Elliott Co.
126 6th Street, Pittsburgh

Gimbel's Art Material Dept.
Pittsburgh
G & W Leach Company
109 Federal Street, Pittsburgh 12

A & B Smith Co.
633 Smithfield Street, Pittsburgh
Merritt's
233 High Street, Pottstown

Electric Blue Printing Co.
440 Washington Street, Reading
Wm. G. Hintz, Inc.
838-840 Penn Street, Reading

Merritt's Paints and Gifts, Inc.
850 Penn Street, Reading
Kuck's Village Art Shop
120 Adams Avenue, Scranton

York Blue Print Co., Inc.
25 East Philadelphia Street, York

RHODE ISLAND

Block Artist's Materials Co.
76 Weybosset Street, Providence
C. S. Oakes Co.
9 Thomas Street, 383 Westminster Street, Providence

SOUTH CAROLINA

Fant's Book Store
Anderson
Means Finn Art
165 King Street, Charleston

Rawls Bros.
1715 Gervais Street, Columbia
Piedmont Printmakers
116-118 W. McBee Ave., Greenville

Palmetto Office Supply, Inc.
380 Russell N.E., Orangeburg
Knight Brothers, Inc.
107 North Main Street, Sumter

SOUTH DAKOTA

University Co-op Store
Vermillion

TENNESSEE

Gilman Paint Store
8th at Pine, Chattanooga
Spurling Printing & Office Supply Co.
3752 Ringgold Road, Chattanooga

Cooper Office Equipment Co.
403 South Roan Street, Johnson City
Capeland Office Equipment Co.
107 West Center Street, Kingsport

Knox County Book Co.
711 Gay Street, S.W. Knoxville
S. B. Newman & Co.
617 South Gay Street, Knoxville

Memphis Blue Print and Supply Co.
119 Madison Avenue, Memphis
Griffin Supply Co.
155 Fourth Avenue, North Nashville

TEXAS

Johnston Art Supply
805 N. Chaparral St., Corpus Christi
The Rush Co.
1305 Elm Street, Dallas

R. M. Metcalfe Co.
210 North Campbell Street, El Paso
Johnston Art Supply
1407 Main Street, Houston

San Jacinto Blue Print Co.
1215 Fannin Street, Houston
Due Distributors, Inc.
7th & K Streets, Lubbock

Alamo Art & Blue Print Co., Inc.
506 North Presa Street, San Antonio

UTAH

Ogden Blue Print & Supply Co.
2465 Kiesel Avenue, Ogden
Salt Lake Blue Print & Supply Co.
245 South State Street, Salt Lake City

VIRGINIA

Cooper-Trent Blueprint & Microfilm Corp.
2701 Wilson Boulevard, Arlington
Hill's Art Supplies
708 North Glebe Road, Arlington

Sampson Paint & Color Co., Inc.
57 Piedmont Street, Bristol
Falls Church Stationers
126 N. Washington Street, Falls Church

J. P. Bell Co.
816 Main Street, Lynchburg

WASHINGTON

Shields Book & Stationery
411 West Lewis, Pasco
Lowman & Hanford
1515 Second Avenue, Seattle

Sadler's Art Supplies
1407 Fifth Avenue, Seattle
Seattle Art & Photo Supply Co.
359 Roy Street, Seattle

Washington Book Store, Inc.
4316 University Way, Seattle 5
John W. Graham Co.
707 West Sprague Avenue, Spokane

Spokane Art Supply
West 1025 First Avenue, Spokane

WEST VIRGINIA

Kyle & Company
331 W. Main Street, Clarksburg
Kirk's Photo Art Store
1508 Market Street, Wheeling

WISCONSIN

The Wisconsin Blue Print Co.
17 West Dayton Street, Madison
Artist & Display Supply Co.
813 W. Wisconsin Avenue, Milwaukee

Palette Shop
762 N. Milwaukee Street, Milwaukee
The H. H. West Company
628 North Water Street, Milwaukee

EAGLE *Prismapastel*
in matching **STICKS and PENCILS**

EAGLE PENCIL COMPANY • NEW YORK • LONDON • TORONTO • MEXICO • SYDNEY • BOGOTA

letters

reps ripped . . .

Reader Charles Nabelle, while appreciating the basic functions and values of artists' representatives, has some rough questions to ask about some rep practices and about commission rates in general.

In our society of private enterprise the art of selling goods and services is interrelated with making friends and influencing people. To some of us this is more than incidental to the production of goods; hence the Fuller Brush Man, the hawk, the ten percent, and the public relations man. These salesmen have more than earned their salt or they would not be with us still. It is the ten percent that intrigues and interests me. Why did he stop at ten percent and consider this fair compensation for his efforts. Being an artist, I've also wondered why the artists' salesman requires a twenty five percent commission rate.

In discussing the art reps' commission rate and his merits with my fellow artists, many facets were brought to light; some dull, some bright. Many felt that they were kept busy the year round by a steady flow of work brought in thru the liaison and selling efforts of their representatives. Not only that — the dreaded contact with stern business minded client who, it seems, does not appreciate the artistic temperament, is obviated. For the artist not only sells talent but the labor of transferring the visual aspect of ideas and connotations to paper. It is pleasant not to even leave the studio and give up valuable time which could be devoted to raising the quantitative output. I found out some reps devoted a great amount of time to a very limited number of artists. This situation leads to the rep studio organizations. More clients could be covered and more artists represented in an organization set up. So many products require art specialists that organized studio stables service diversified art abilities. In many instances the artist rents space within the studio stable believing this to be another time saving feature.

In getting these cross section views, the other side of the penny did not shine so brightly.

It has often been said by business men that the artist is without business acumen. My own observation often detected a distaste on the part of my fellow artist for business practices. Could it be that we are a bit snobbish? At any



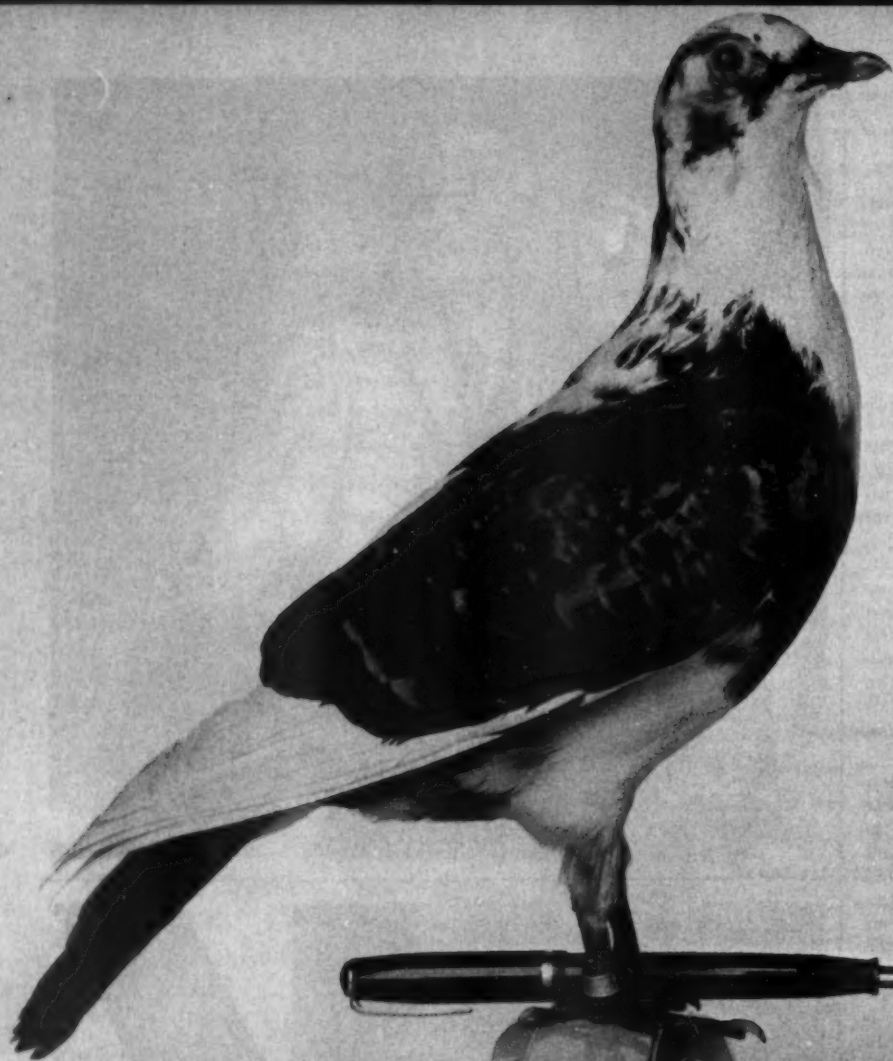
men's fashion illustration by Les Thompson, co 5-3175, new york

sales promotion art

Presentations • Flip Charts • Film Slides
Point-of-Sale Material • Brochures

MAYSHARK and KEYES INC.

New York City 125 W 45th St. Co. 5-6460
Schenectady, N.Y. 104 Fuller St. Express 3-7554
Winter Park, Florida 707 Nicolet Ave.



*A complete art service . . . and so easy
for you to use. We'll send a contact
man to you. Just telephone, write,
or send a carrier pigeon.*

E C ANNUAL EXHIBIT
NEW YORK October 8-9-10
Architectural League
DETROIT October 15-16
Park Sheraton Hotel
CLEVELAND October 18
Hotel Hollenden
CHICAGO October 29-30
The Shedd House

CEC CHARLES E. COOPER, Inc. • Advertising Art & Photography • 136 East 57th St. • New York 22, New York • PL 5-1111

Art Direc



4415

Waterproof Black
The International
Standard of Excellence.
For general use.



4425

Non-Waterproof Black
For fine line work
and washes.
Removable from plastic
film by water.



4435

Waterproof Acetate Black
For use on plastic film
and water-repellent
drafting surfaces.



4445

Waterproof Super Black
A high intensity ink
for art work with
brush and pen.

4

NOW

**4 BLACK
DRAWING
INKS...
FOR EVERY
GRAPHIC
NEED!**

WITH THE QUALITY AND PERFORMANCE
ONLY THE NAME **HIGGINS** CAN ASSURE!

You have used 4415 and 4425, now
ask your dealer for 4435 and 4445.

Made in the same tradition, they
furnish a complete answer to
modern graphic needs.

The basic
art medium
Since 1880

HIGGINS
INK CO., INC.
BROOKLYN, NEW YORK



**x-acto® artists'
tools save time
and money!**



Always ready!
x-acto PEN-KNIFE
with 2 blades **\$1.00**

Imagine...a professional knife that
stays with you "all day." Surgically
sharp interchangeable blades make
quick work of the hundreds of cutting
jobs in a busy artist's day.

Other artists' knives from 30¢.



**FREE! Illustrated
BUYING GUIDE
for X-acto Artists'
Knives, Tools, Art
and Craft Sets.**

X-ACTO, INC.
48-97 Van Dam Street
Long Island City 1, N. Y.

How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful"
asks your advice about
a job or a raise...
tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have
helped many a young artist forge ahead. As you know, this
is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and
asks for advice to mail the coupon below. *It will help him
get ahead faster.*

Norman Rockwell
Jon Whitcomb
Steven Dobanos
Harold Von Schmidt
Peter Helck
Fred Ludekens
Al Parker
Ben Stahl
Robert Fawcett
Austin Briggs
Dong Kingman
Albert Dorne

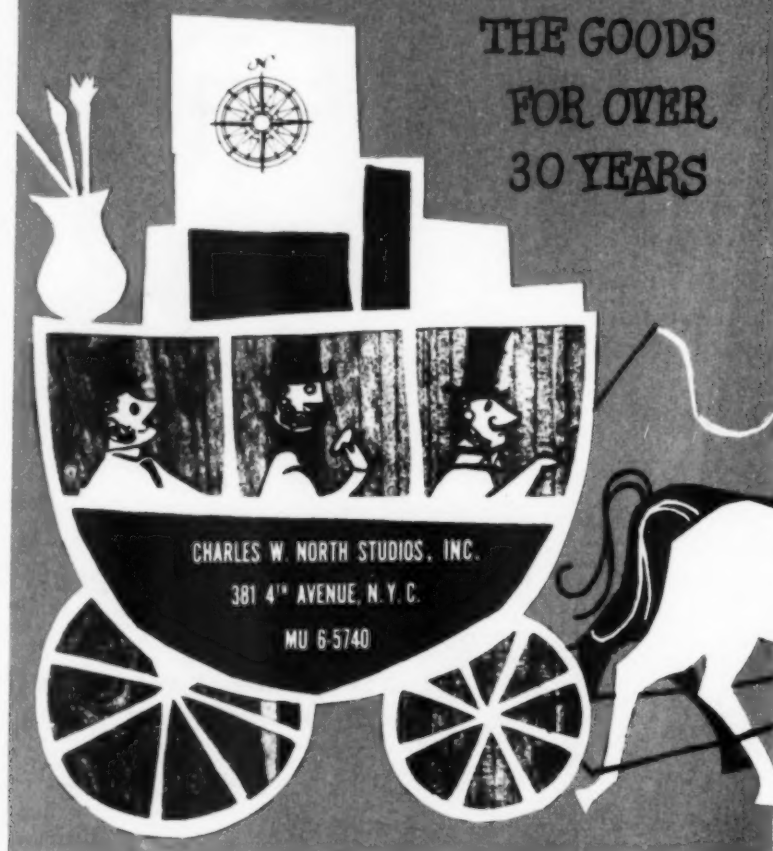
FAMOUS ARTISTS SCHOOLS
Studio - 302 Westport, Conn.

Send me, without obligation, information about
the courses you offer.

Mr. _____ Age _____
Mrs. _____ (PLEASE PRINT)
Miss _____
Address _____
City _____ State _____

CHARLES W. NORTH STUDIOS

DELIVERING
THE GOODS
FOR OVER
30 YEARS



PACKAGE DESIGN

ROY HORTON STUDIOS

145 east 52st. n.y. plaza 3-4914

mechanicals

color sketches



letters

rate we are at the mercy of those who can turn such weakness to their benefit. Let me recite the story of the artist whose billing was in the hands of his rep. The courts found this rep dishonest—the client was billed one price and the artist was paid another. (Incidentally, this rep is still operating with another group; it is hoped that this rep turned honest.) Or take the case of the disappearing rep—to South America with some \$3000. I haven't as yet come across an artist-rep contract, the reason is obvious; a contract without guarantees is useless. But there was a case where the courts decided in favor of the rep who after being discharged by the artist was awarded commissions during the period of preparation for an advertising campaign. Coming up in the courts is the case of the rep who pitted one artist against another. His portfolio of artists is his private property and consists of duplications in art categories. He flouts the price area getting one price or another from one artist or the other. This, in simple arithmetics is a rep competing with his artists. After being discharged this rep withheld monies due the artist, insisting on a six month terminating notice; during which time he is competing on the artist's accounts. It would seem that the competitive spirit belongs to all of us; but who gets paid for the right to compete?

In explorations concerning the commission rate, the twenty five percent could be fair and it could be exorbitant. It would seem that the time allotted per artist could be prorated and commissions paid on a graduating scale commensurated with income. (It is interesting to note that the employment agencies are prohibited to charge more than ten percent with a sliding scale for higher income brackets to five percent.) Most studios take up to fifty percent wherein the artists' rent is included. Surely it can be seen that past a certain income figure the additional twenty or twenty five percent for a studio cubicle is way out of line.

I can't help contemplating whether these disparities are the reps' or the artists' doing. Perhaps in time there won't be any griping behind the reps' back. Perhaps legislation will solve our problems.

Charles Nabella
Consulting art director, N.Y.C.

Design with punch . . .

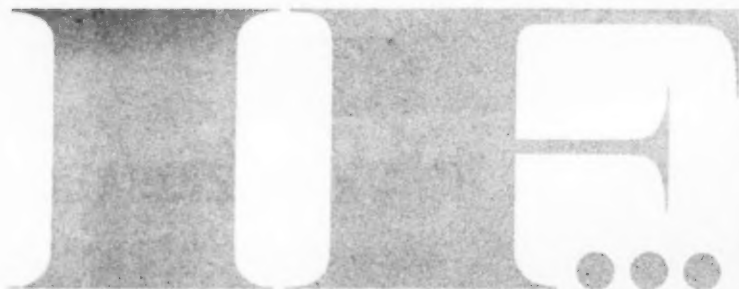
Our studio has had a great deal of in-

gill



NEW BOURGES SHEET **TEX**^{*}
FOR GREATER SCOPE IN LINE SEPARATION COPY.
BOURGES COLOR SHEETS WITH A LINE TEXTURE PATTERN.
AT YOUR FAVORITE ART SUPPLY STORE NOW.

* TRADEMARK, BOURGES COLOR CORPORATION, NEW YORK, N.Y.



you are interested in improving the appearance of your ads . . .
making them easier to read . . . adding that "touch of distinction"

SPECIFY MONOTYPE

BECAUSE...

- You will get a sharper, cleaner printing surface, because *each* letter is individually cast from the same mold.
- You can set more copy in any given space without sacrificing readability.
- Copy can be set 60 picas wide at *no extra cost*. Other systems cost you from 50% to 100% more for *all widths* over 30 picas.
- Corrections and author's alterations easily made without resetting a full line.
- Better fitting italics with Monotype . . . neither the roman nor the italic suffers any compromise in shape.
- You have hundreds of faces to choose from—there's a face to fit every job.

*When You Want Character In
Your Copy Set It In Monotype!*

SPECIFY MONOTYPE



Type set in Monotype faces Bodoni and Stymie.

LANSTON MONOTYPE COMPANY

A Division of Lanston Industries Incorporated
24th & Locust Streets, Philadelphia 1, Pa.

Gentlemen: Send me your kit of new Monotype faces.

NAME.....
FIRM.....
ADDRESS.....
CITY..... STATE.....

fastest
COPY-FITTER EVER!

*That's what thousands say
about the famous
Haberule Visual Copy-Caster!*
Artists, ad men, printers, editors,
students swear by it. Never
obsolete. Money back guarantee.
At art supply stores or direct.
Haberule Visual Copy-Caster
with plastic type gauge, \$7.50

HABERULE
BOX AD-245 • WILTON • CONN.

ektachrome retouching

DUPLICATES, ASSEMBLIES

mildred medina

8 EAST 48 STREET • MURRAY HILL 8-0270



letters

terest shown in our embossed sig which appears on our letterheads, envelopes, etc. Everyone with a designer's eye who sees it seems to run a finger over the paper surface to test the height of the punch.



As you will see by the pictures enclosed, we get this effect with our own design produced in an ordinary seal punch such as is used by all notary publics. We are able to put this design with all its richness on our studio stationery and on our art cover paper as is shown in one photo. The seal cost us under \$40 in our area and has given the effect of hundreds of dollars worth of embossing.

This is an idea we've never seen used before and we thought some of your readers in other cities might be able to make use of it. The two photos enclosed explain the process at a glance.

The idea and direction was by Byron Ferris and the drawing was done by Arvid Orbeck.

Byron Ferris / Freelance Design
1015 SW Yamhill / Portland 5, Ore.

(continued on page 34)

LETTERING INC *with it's complete collection of lettering styles* **OPENS** *another Lettering inc studio – this time* **IN SAN FRANCISCO** *offering the finest lettering service on the west coast – the same* **EXCELLENT SERVICE** *by mail, phone or personal contact – the same* **TOP QUALITY** *headings available at all Lettering inc studios.*

 **lettering** INC
SAN FRANCISCO

call
YU 2-3849
or mail orders to
**25 CALIFORNIA STREET
SAN FRANCISCO 11**



Our new catalogue on
REPROPORTIONING
will introduce you to
a wonderland of new
magical effects with
type, lettering, trade
marks and illustrations.

First in an exciting series.

Write for your copy today—

it's FREE!



FLEXO-LETTERING

of New York

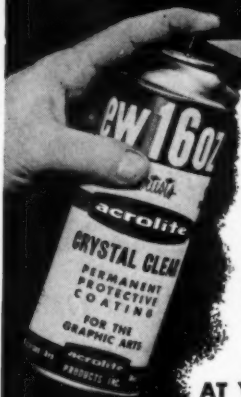
22 West 45th St., N.Y. 10

OX 7-9240

PIONEERS IN TRICK PHOTOGRAPHY SINCE 1937



NEW IMPROVED acrolite fixes and protects easier and better!



CHOICE OF 3 FIXATIVES

ACROLITE CRYSTAL CLEAR #100

Here's the new superior Acrylic spray that's "Mild Odored" for permanent protection of artwork, layouts, etc. Stays clear forever. (Outperforms them all!) 6, 12, or 16 oz. cans.

ACROLITE MATTE FIXATIVE #500

A real matte fixative "you can work over" for pastel charcoal and pencil. Won't alter tones or paper texture. (In a class by itself!) 6, 12, or 16 oz. cans.

ACROLITE PEPPERMINT SPRAY #800

It's delicately scented to please! Protects artwork for reproduction without "glare back" into camera lens. Insures sharper plates. (Nothing else like it!) 12 oz. cans only.

also sold in 15 touch-up colors
and varnishes too!

AT YOUR ART SUPPLY DEALER

send for FREE literature today.

ACROLITE PRODUCTS, INC., West Orange, N. J.

DESIGNERS'

SUPERFINE GOUACHE COLORS



tubes not actual size

• Opaque water colors
for commercial artists
and illustrators.

Outstanding for opacity,
great purity of color,
and dazzling brilliance.

May be used
through air brush.



YOU can afford
that little
extra IMPORTED
quality!

Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL
Californian Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO

CARTOONS



Adams, Frank
Addams, Charles
Baker, George
Barlow, Perry
Barlow, Tony
Boltinoff, Henry
Caplan, Irwin
Cavalli, Dick
Darrow, Whitney
Day, Chon
Decker, Richard
Dedini, Eldon
Dowling, Dan
Drucker, Boris
Duffy, Ed
Emett, Rowland
Farris, Joe
(Ferdinand)
Goldberg, Herbert

Goldberg, Rube
Goldstein, Walter
Hershfield, Leo
Hoff, Syd
Holman, Bill
Hunt, Stan
Irvin, Rea
Johnson, Crockett
Keller, Reamer
Key, Ted
Kraus, Bob
Langdon, David
Martin, C. E. (CEM)
Mullin, Willard
Nofziger, Ed
O'Brien, Bill
Owen, Frank
Paplow, Bob
Partch, Virgil

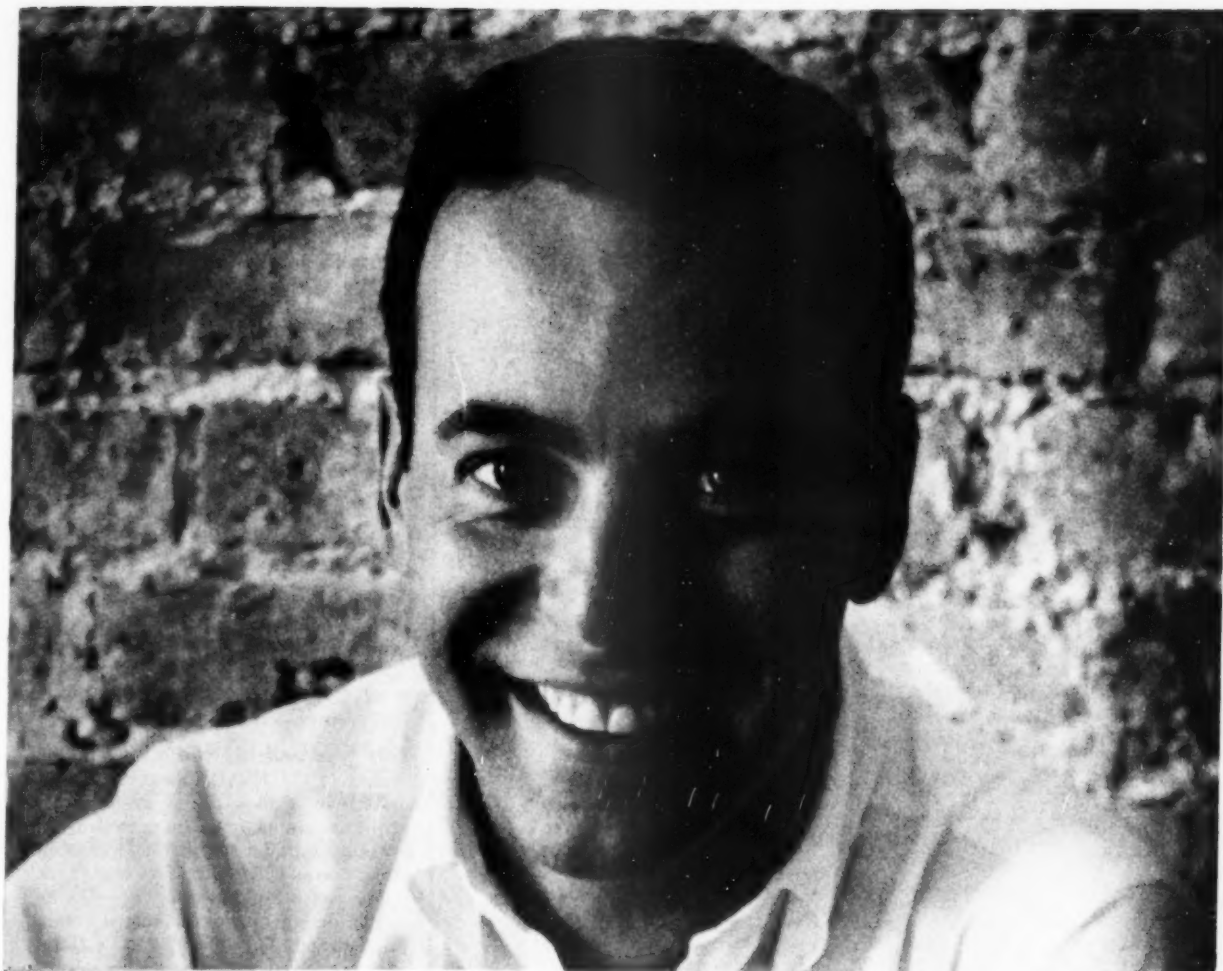
Pascal, Dave
(Peanuts)
Price, Garrett
Price, George
Rea, Gardner
Reynolds, Larry
Richter, Mischa
Smits, Ton
Soglow, Otto
Steig, William
Stein, Ralph
Syverson, Henry
Taylor, Richard
Thompson, Ben
Tobey, Barney
Tobin, Don
Wiseman, Al
Wiseman, Bernie
Wolff, George

Cartoons And Humor For Advertising

Kennedy Associates, Inc.

141 East 44th Street, New York 17, N. Y.

MURRAY Hill 7-1320



Money is in fashion

And so is Merle Bassett, the very talented young man above. A constant pace-setter, Merle is credited with helping to change the trend in fashion illustration while on staff at Neiman Marcus.

And the Money? Well, if you are good, and Merle is, your work is apt to be in demand, and his is. Merle can speak for himself about his own accounts, which are numerous and of the best. We can tell you that in the three months he has been a DAI member we have added another \$3500 to his normal billing.

How was it done? Simple, really, for Merle or any freelancer for that matter. He gave us proofs of his work which we immediately put to work in our master file—"the most active file in the country" because out of it we show, in response to requests only, some 400 different artists' and photographers' work each week to interested AD's throughout the U.S.

What does this mean to a free-freelancer? That his or her work is almost constantly being considered by art directors who have called DAI with specific requests for commercial art or photographic talent.

In other words, their proofs are on the job getting new work at the right time, and in the right place, not sitting in their studios, or somewhere else, but on an art director's board when he is ready to buy.

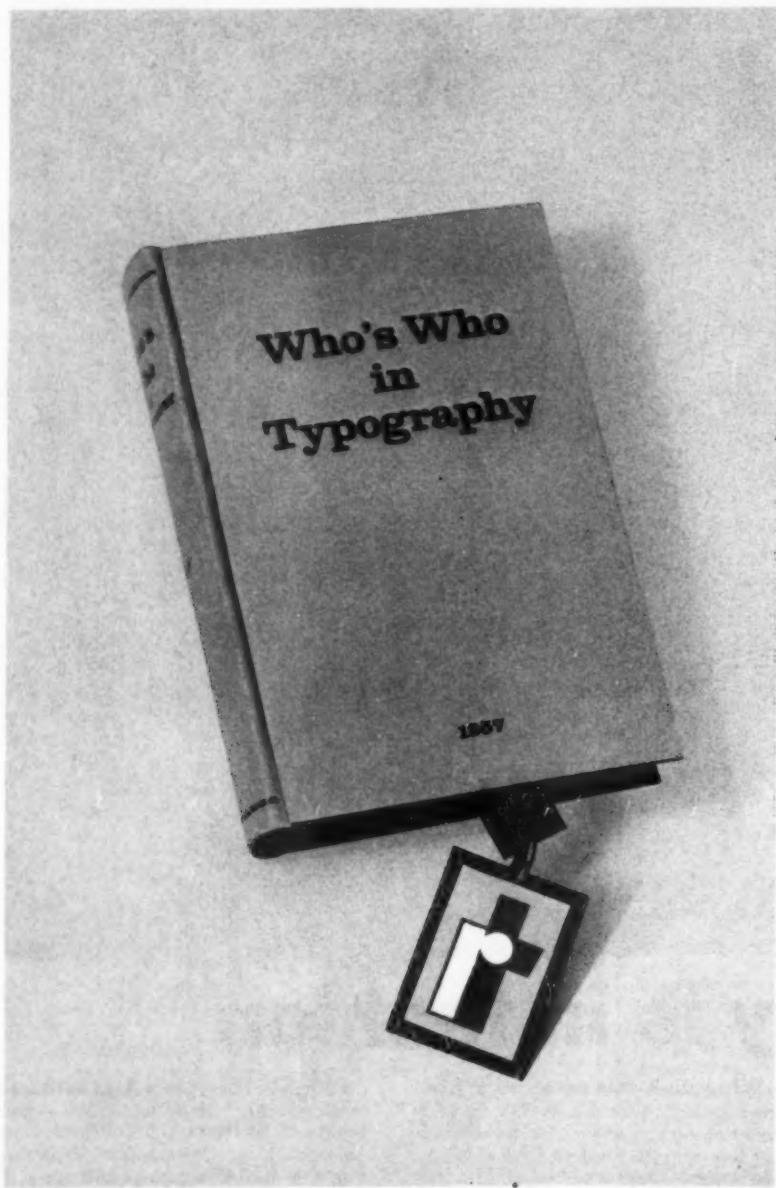


What is Director's Art Institute?

A unique file containing 30,000 sample proofs of the work of 6000 artists and photographers, drymounted on keysort cards to insure accuracy and speed in getting them to interested buyers. A national showcase, where alert art directors shop.

What does a member get? Service first and always. His work shown constantly; the benefit of our Information Service which will authoritatively answer any commercial art questions, subscription to PRINT magazine; periodic reports on where his work has been shown; discounts on art supplies, stats, models, typography, research studies and seminars.

What does it cost? For the freelancer the cost is \$24.50 for one year. For the rep group, \$100; for the studio \$150. Advertising agencies, publications according to billing and circulation. For complete information call or write the Institute.



letters

(continued from page 28)

Love that man . . .

Today I received the June copy of your magazine; and after reading Mr. White's article on "Lost Talent" I felt compelled to write my first fan letter.

Here is a subject that I feel should have much broader coverage from top men in the field, possibly with a lead off by Mr. White. With a better understanding and more of this humane touch, there would be far less need for Joint Ethic Committees, the N.A.A.S. and the many other such organizations which are attempting to up-grade the entire field. To me this man has his fingers on the pulse of our business and it would be to all our advantages to read more of his thoughts.

Frank H. Koste, NYC

P.S. I am not a subscriber to your magazine, but will you place me on your listing and send me a bill for a year's subscription.

Credit claimed . . .

Your June issue had a story about the winner of the NSAD award, Saul Bass.

Without wishing to detract from any of the acclaim or honors due to Saul for his accomplishments of the past few years, I would like to correct one of the statements in your article.

The designs for the animated credits in "Around The World In 80 Days" were conceived and executed by the following artists on the staff of Animation, Inc. of Hollywood, California: Ron Maidenberger, Barry Geller, Robert Curtis and Earl Klein. The mechanical production was prepared by Shamus Culhane Studios and the 65mm photography was the work of Max Morgan Co.

Since this work has received such wide acclaim, I think that the artists who created it should receive proper recognition.

Earl Klein,
President,
Animation, Inc.

(Editor's note: The credits in the film "Around The World In 80 Days" is a five minute presentation in cartoon form. As reported in the February issue of Art Direction, Mr. Bass and Mr. Klein are engaged in suit and countersuit regarding the claiming of credit for the designing of the film epilogue. Mr. Klein charges Mr. Bass with plagiarism. Mr. Bass countered with a suit for libel. As Art Direction goes to press, no decision or settlement has been reached.)

art for television

STILLS
PRODUCT MODELS
STORY BOARDS
FOR CARDS
ILLUSTRATIONS
DODGERS
TITLES

h. c. sanford associates

1000 LEXINGTON AVENUE, NEW YORK 17 • TELEPHONE: MU 2-0000

Say pal, say

SARAL

Wax-free Transfer Papers
for every tracing need

Artists no longer have to make their own transfer sheets—Saral is not like any other carbon paper—it will not retard ink or wash and erases like pencil.

4 colors

GRAPHITE • RED • BLUE • YELLOW

Buy Saral in 12 ft. rolls at \$3.50
or 1 sheet of each color for \$1.00

In all better art supply stores

Write for Free Samples to: R. ALBERTS • 1 Tudor City Pl. N.Y.C. 17

Which Way is More Inviting?

LIMERICK

There was an old party of
Lyme
Who married three wives at
one time.
When asked: 'Why the third?'
He replied: 'One's absurd.
And bigamy, sir, is a crime.'

Limerick

There was an old party of Lyme
Who married three wives at one time.
When asked: 'Why the third?'
He replied: 'One's absurd,
And bigamy, sir, is a crime.'

The same limerick above, but one is set so-so, the other with more strength and imagination. The same principle can apply to your advertisements, booklets, mailing pieces—everything that carries your printed words. ATA Members are born and bred to put a little more, through better type-setting, to words. This extra advantage costs no more. Send a job to your nearest ATA service. You'll see!

It Pays to Set Type Right



Advertising Typographers Association of America, Inc.

Executive Office: 461 Eighth Avenue, New York City 1. Glenn C. Compton, Executive Secretary

Advertising Typographers Association of America, Inc.

AKRON, O.
The Akron Typesetting Co.

ATLANTA, GA.
Higgins-McArthur Company

BALTIMORE, MD.
The Maran Printing Co.

BOSTON, MASS.
The Berkeley Press
Machine Composition Co.
H. G. McMennamin

BUFFALO, N. Y.
Axel Edw. Sahlin Typographic Service

CHICAGO, ILL.
J. M. Bundscho, Inc.
The Faithorn Corp.
Hayes-Lochner, Inc.
Runkle-Thompson-Kovats, Inc.
Frederic Ryder Company

CINCINNATI, O.
The J. W. Ford Company

CLEVELAND, O.
Bohne & Blinkmann, Inc.
Schlick-Barner-Hayden, Inc.
Skelly Typesetting Co., Inc.

COLUMBUS, O.
Yaeger Typesetting Co., Inc.

DALLAS, TEX.
Jaggars-Chiles-Stovall, Inc.

DAYTON, O.
Dayton Typographic Service

DENVER, COLO.
The A. B. Hirschfeld Press

DETROIT, MICH.
Arnold-Powers, Inc.
The Thomas P. Henry Co.
Fred C. Morneau Co.
George Willens & Co.

INDIANAPOLIS, IND.
The Typographic Service Co., Inc.

KALAMAZOO, MICH.
Claire J. Mahoney

LOS ANGELES, CAL.
Adtype Service Company

MILWAUKEE, WIS.
Arrow Press

MINNEAPOLIS, MINN.
Duragraph, Inc.

NEW YORK, N. Y.
Ad Service Company
Advertising Agencies' Service Co., Inc.
Advertising Composition, Inc.
Artintype, Inc.
Associated Typographers, Inc.
Atlas Typographic Service, Inc.
Central Zone Press, Inc.
The Composing Room, Inc.
Composition Service, Inc.
Diamant Typographic Service, Inc.
A. T. Edwards Typography, Inc.
Graphic Arts Typographers, Inc.
Huxley House
Imperial Ad Service
King Typographic Service Corp.
Linocraft Typographers, Inc.
Master Typo Company
Chris. F. Olsen
Frederic Nelson Phillips, Inc.
Philmac Typographers, Inc.
Royal Typographers, Inc.
Frederick W. Schmidt, Inc.
Harry Silverstein, Inc.
Supreme Ad Service, Inc.
Tri-Arts Press, Inc.
Typographic Craftsmen, Inc.
The Typographic Service Co.
Vanderbilt-Jackson Typography, Inc.
Kurt H. Volk, Inc.

NEWARK, N. J.
Barton Press
William Patrick Co., Inc.

PHILADELPHIA, PA.
Walter T. Armstrong, Inc.
Alfred J. Jordan, Inc.
Progressive Composition Co.
Typographic Service, Inc.

PORTLAND, ORE.
Paul O. Giesey Typographer

ST. LOUIS, MO.
Warwick Typographers, Inc.

SEATTLE, WASH.
Frank McCaffrey's

TORONTO, CANADA
Cooper & Beatty Limited

Two weights are now available: Murray Hill Bold and Murray Hill

A

DESIGNED BY WILL BURTIN

B
C
D
E
F
G

H
I
J
K
L

Murray Hill Bold

It's here, by popular demand! Now, with two weights, you can add the feeling of casual, yet imaginative handwriting to any printed page. The Murray Hills are practical, too: all sizes from 14 point to 72 point are cast on a square body, with no fragile kerns. Your ATF Type Dealer offers prompt delivery from stock. Ask for specimen brochures, or write direct to the Type Division, American Type Founders, 200 Elmora Avenue, Elizabeth, New Jersey.

ATF TYPE NEWS IS GOOD NEWS FOR EVERYBODY

ATF



TALK ABOUT FLEXIBILITY

In smooth, free-flowing strokes, SPEEDBALL STEEL BRUSH gives the size and style of lettering desired for every possible effect. Ideal for thin upstrokes, STEEL BRUSH may be deftly turned to produce broad downstrokes or even faster straight-edged solid masses of new size and dominance. STEEL BRUSH advantages of even ink flow with no splatter, no drip... lets you complete every job with new ease and speed... gives your work a professional finish never before possible. Choose the STEEL BRUSH for your needs, today... from your local art supplier.



"SPEEDBALL"
STEEL BRUSH

USE THEM FOR

- Large poster lettering
- Opaque fill-ins
- Poster color work
- Store signs
- Price tickets
- Auxiliary water color brush
- Palette knife for oils
- Unusual textures, all media.

E- $\frac{1}{8}$ "—E- $\frac{1}{2}$ "—E- $\frac{3}{4}$ "

Send For FREE Lesson Charts on Steel Brush C. HOWARD HUNT PEN CO., Camden 1, N. J.

For
Striking
Contrasts

WOLFF'S CARBON DRAWING PENCILS

To give your drawings vigor and animation — to make your subjects "alive" — to get an amazing range of values from exquisitely delicate grays to stygian black — try the versatile, most responsive of all pencils...

WOLFF'S

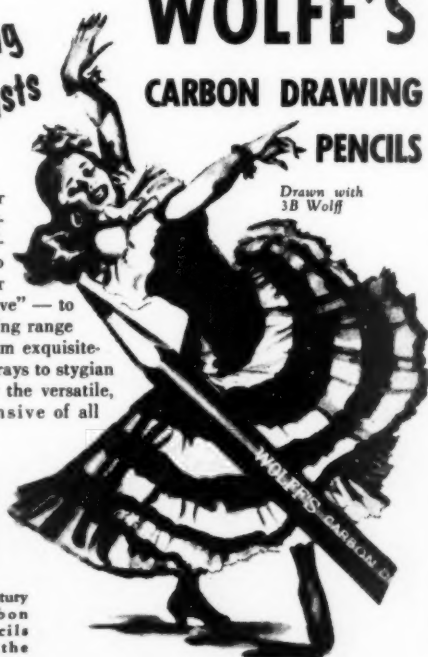
In degrees:
3B, 2B, B,
HB, H, 2H

For over a century Wolff's Carbon Drawing Pencils have been the choice of artists in every country in the world.

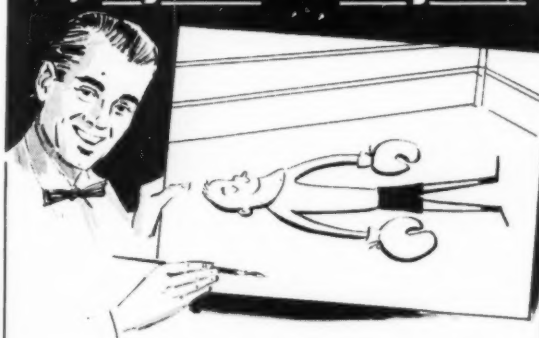
At All Dealers

U. S. Representative:
The MORILLA Company

New York 10, Los Angeles 5



They lay flat and stay flat



Super-workable Bainbridge Board holds the world's record for flatness — they lay flat and stay flat for life regardless of climatic changes. Individually hung and dried in clean, temperature-controlled air, their perfection is guarded in every step of manufacture.

BAINBRIDGE

brings you the best
in board for
the best results.

Famous for high quality since 1869

THE LINE in demand by top professionals and amateurs alike
Illustration Boards • Drawing Bristols • Mounting Boards
Show Card Board • Mat Boards

At all art suppliers in most popular sizes

CHARLES T. BAINBRIDGE'S SONS, 12 Cumberland St., Brooklyn 5 N. Y.

Brand New...All New...
from **KRYLON**



Pretested for 18 months by a nationwide panel of outstanding artists and layout designers, Krylon's all new Workable Fixatif—not just an "improved formula"—eliminates offensive odor and sickening fumes that often threaten to drive you from your layout board. Ideal for work in close quarters, it dries odorless... and fast. Be sure to note these other important features:

- | | |
|----------------------------|--------------------------|
| 1. Goes on clear... | 4. Smudgeproof |
| stays clear | 5. Wrinkleproof |
| 2. No dribbling or | 6. No color |
| spattering | distortion |
| 3. Fixes pencil, charcoal, | 7. Perfect for rework |
| pastel, crayon, chalk | 8. Easy to erase through |

Give your work the protection it deserves. Get brand-new, all-new Krylon Workable Fixatif (No. 1306) at your art material store today. A worthy companion product to Krylon Permanent Crystal-Clear (No. 1303).

IF YOU PRIZE IT...KRYLON-IZE IT!

"Friem's Four Pages"
our regularly published art newsletter
sent free...on request.



A. I. FRIEDMAN INC.
QUALITY
ART MATERIALS
35 WEST 45th STREET
NEW YORK 36, N. Y.
CIRCLE 5-6800

Joint Ethics

Committee Report:

Arbitration

Artist vs. studio:

*a question of competence,
and whose?*

PROBLEM: In this case an artist complained that payment was refused for certain art work executed for a studio, on the ground that "the finished work was of a type unfit for the intended purpose".

COMPLAINANT: Artist contended that 1) before assignment was made, the studio's representative had examined artist's work, and 2) that work was completed on time and according to specifications submitted by the studio.

THE STUDIO: Studio executive said not only was work unfit for intended purpose but that if he had seen the complainant's style of work, he would not have assigned work to her.

DECISION: It was the opinion of the panel that if the studio's representative who had examined the complainant's portfolio was not competent to judge the capacity of the artist to do a particular type of work, such incompetence was chargeable to the firm which employed him, and the firm was bound by the decision of its responsible representative. This was not the case merely of an incompetent job. It was the case of an alleged mischoice for a specialized assignment—a mischoice attributable to the studio itself. However, the panel felt that complainant should herself have been aware of a discrepancy between the specialized type of work called for and her own particular capacities. In fixing the amount of the award, therefore, the panel made some allowance to the studio for this moderating circumstance.



**PITT
STUDIOS
CREATIVE ART
FOR ADVERTISING
CLEVELAND
CH 1-5037
PITTSBURGH
MA 1-7600
GR 1-3639**

9 RADIANT COLORS



"You have to be seen to be read."
You're practically certain your message will be seen when you use Sun-Tested Velva-Glo. It's 4 times brighter than ordinary color... gives you 4 times greater chance to get your sales pitch across.

And another thing: There's a Sun-Tested VELVA-GLO fluorescent product especially formulated for the exact job you need. (See list below.) You can start your layout with Qwik-Spray or Opaque Water Color (the two latest additions to our product family that are particularly useful to planners, designers and artists) and go right through a completely integrated campaign for indoor and/or outdoor use, without changing brands. What about cost? In relation to results it's low.

You want the finest in fluorescence, so ask for it by name—Sun-Tested VELVA-GLO—for velvety smooth jobs. Write on your letterhead for free Color Selector. Radiant Color Co., 830 Isabella St., Oakland 7, Calif.

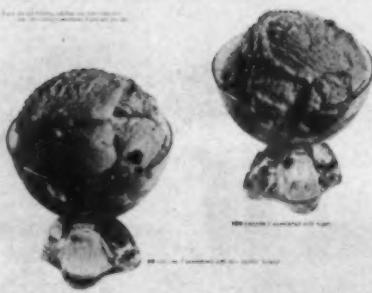
SUN-TESTED
VELVA-GLO
FLUORESCENT PRODUCTS

PINK • BLUE • CERISE • CHARTREUSE
ORANGE-RED • GREEN
RED • ORANGE • ORANGE-YELLOW

RADIANT COLOR CO.

830 Isabella St., Oakland 7, Calif.

Manufacturers of Sun-Tested® Velva-Glo® fluorescent papers • cardboards • silk screen colors • bulletin board coated fabrics • water colors • qwik-spray colors



You can serve a lot of calories by sweetening with Sucaryl
...and you can't taste the difference

Now, from Abbott Laboratories, comes a completely new kind of sweetener for sugar-reducers. Unlike other sweeteners, improved Sucaryl contains no any added heat-unstable heat of calories or calories.

Sucaryl

**"I AM 61 LBS.
LIGHTER
...never a hungry minute"**

Read the Astonishing Experience of New York Dietician
Dietician with the Famous Diet and Reduce Plan



MISS GRACE'S OWN STORY

MISS GRACE, 34, and used to be a member of the...
...she had lost 61 lbs. and was now 110 lbs. lighter...
...she had lost 61 lbs. and was now 110 lbs. lighter...
...she had lost 61 lbs. and was now 110 lbs. lighter...

FREE ...
...SEND TODAY...

types of persuasion

The Sucaryl ad and the Knox Gelatine ad appeared recently in the Ladies' Home Journal. Here are some of the analyses findings of readers' responses from the Starch Reader Impression Studies.

The lime green sherbet in this display was a pleasant persuasion to readers that Sucaryl would make it possible for them to diet—with desserts. However, the visual appeal factor was so strong in both positive and negative directions that the basis of desire to try the dessert or not rested almost completely with the illustrative material (unless readers had previous experience with, or first-hand knowledge of the product).

Those readers who found the sherbet palatable on the basis of its appearance enthusiastically accepted Sucaryl as the solution to dieting-without-denial. On the other hand, those who did not find the dessert visually appealing and knew little about Sucaryl on the basis of personal experience did not become involved with the product. Almost half of those who expressed resistance to the advertisement criticized the green coloring. One reader suggested a different color

choice for the sherbet would have been better while another reader blatantly described it as "sickening".

Readers who knew about the product described it as the "best" in its class or more specifically, as superior to saccharine.

The before-and-after approach of the Knox Gelatine advertisement focused readers' attention on the problem of "will power". Their acceptance of Knox as a solution to excess poundage problems was based on the "challenge" presented by the dietician-model. Some readers had the "If she can do it, so can I" attitude, while others expressed skepticism about being able to effect such a demonstrable weight change. A strong factor in Knox's favor was "safety". Most respondents were impressed with both the dietician (as a model) and "Doctor's Recommend..."

A criticism of the advertisement was that it did not explain what the Knox plan was: thus, most pre-purchase activity actually involved sending for the booklet. Readers who would not be inclined to send for the booklets lost interest in the product.

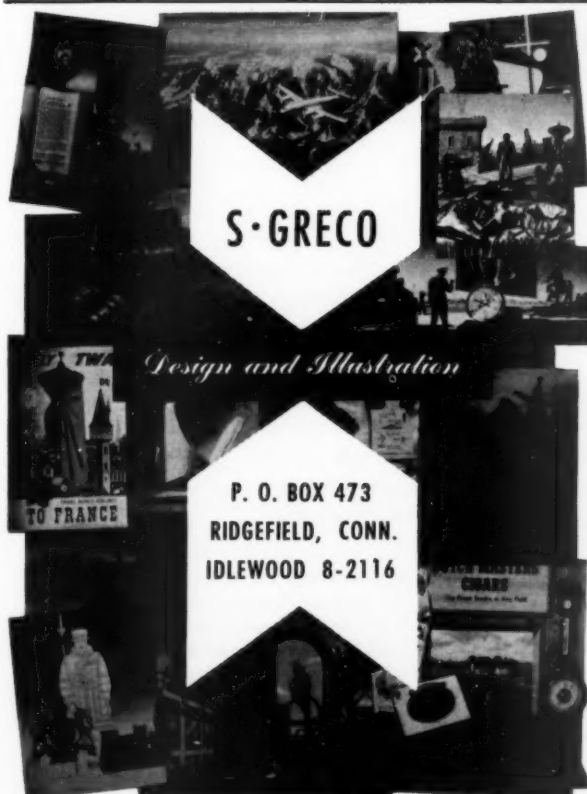
Nothing Photographs Better than
WEBER REPRODUCTION WHITE



Weber Reproduction White photographs true, that's why it's the favorite of photo-engravers, retouchers and illustrators! And it contains no lead . . . is opaque . . . stays white indefinitely . . . is perfect for air brush work.

Available at all good art supply stores.

F. WEBER CO.
 PHILADELPHIA 23, PA., ST. LOUIS 1, MO.
 Manufacturing Artists' Colormen Since 1853



TUFFILM

spray
 artist's quality

a
 protective
 shield
 over
 your
 drawing or
 painting



large 12-oz. can

1.65

at all art stores

M. GRUMBACHER INC.
 482 W. 34th Street, New York 1, N. Y.

**Has your art
lost its punch?**



Ten to one you've been through this. The art was just right . . . exactly what you wanted . . . then that jolting blow! **Something happened when the plates were made.** Your proofs looked tired, flat, beat-up. The original punch was gone.

Try FLUORO next time, with its natural optical advantages so invaluable to production of highlight halftone printing plates.

Then sit back and GLOAT over the proofs. Tuck your left thumb under your left armpit, tip your head slightly to the right, grin, and take the applause.

The secret is yours for the asking.

Fluoro
GRAPHIC

FLUOROGRAPHIC SALES DIVISION
Printing Arts Research Laboratories, Inc.
LA ARCADE BUILDING, SANTA BARBARA, CALIFORNIA



Philadelphia likes happy faces New officers of the Philadelphia AD club pose happily. Usual order: Raymond A. Ballinger, president; Nathan Berman, secretary; Edward G. Cullen, vice president; Carl Eichman, treasurer. Named to the executive board for two years were Chuck Allen and Frank Eltonhead. Ira Low and Jack McNeill are incumbent board members with another year to serve. Fred Clark is president ex officio.

Memphis regional show deadline Oct. 3

Biggest project yet of the Memphis AD Club is the Regional Advertising Art Show to be held in conjunction with the Deep South Convention, Advertising Federation of America, Oct. 10 and 11. Deadline for entries is Oct. 3. Full information from Fred Price, P.O. Box 1012, Memphis 1, Tenn., or contact Advertising Club in any of the participating cities: Birmingham, Mobile, Baton Rouge, New Orleans, Atlanta,

Jackson, Chattanooga and Memphis.

The Memphis club has begun a new program of conferences on problems confronting commercial artists and ADs. First such meeting was on typography, with Wilbur Mims as opening speaker, John Boatright as moderator. Club members participated in open session.

Judges named to first Pittsburgh show

Judges for the Pittsburgh club's First Annual Exhibition of Advertising & Editorial Art & Design, to be held October, are Suren Ermoyan of Lennen & Newell, Paul Smith of Calkins and Holden, photographer Leslie Gill, Herb Lubalin of Sudler & Hennessey and illustrator Albert Dorne. Following the opening dates of the show Oct. 4-5 the exhibit will move from the Penn-Sheraton Hotel to Kaufmann's. Tom Ross is chairman of the show committee. A "Where To?" symposium will be held in connection with the show. William E. Pensyl, vice president of Ketchum, MacLeod & Grove, is general chairman of the symposium. Participants will include photographer Bert Stern, furniture designer Paul McCobb, design firm executive Walter Margulies, Norge Sales Corp. president Judson S. Sayre, and others to be announced.

Milwaukee club scholarship awarded to Cynthia Donovan

Every year the Milwaukee club conducts a competition among the city's high school students for a prize of a year's scholarship to the Layton School of Art.

Each year a different agency or company acts as patron firm.

This year's winner in the club's scholarship competition for high school students is Cynthia Donovan. She received a full year's scholarship to the Layton School of Art in Milwaukee, presented by Walter Seiler, president of the Cramer-Kresselt agency, 1957 patron firm. Her art instructor at Riverside High School is George Burns. Alfred Biermann is the club's scholarship chairman.



Chicago show medal Zeke Ziner of in the works Morton Goldscholl Design

Associates here creating design for a distinctive medal to be presented as top award at the Chicago club's annual show in November. The award will be given to a selected art director only, as designer and producer of winning ad.

ADCC reports Ziner was commissioned because of his experience in both two and three dimensional design. Among the awards he has won are honors in these recent art shows: Recent Drawings of the USA, Art Institute's No-

Jury Show, Annual Print Show at the Library of Congress, and National Exhibition of Contemporary Arts of the United States. The Chicago club's medal will be in the form of a "harmonogram" employing light, color and cast metal.



Nashville's leaders Here are new officers of the Nashville club, from left, John A. Furlow, president; William Dillon, vice president; Haskell Richardson, secretary; and Howard Litchford, treasurer. President Furlow, illustrator for Doyme Advertising Agency, scheduled a club picnic to open the year's activities. A recap of the club's work this year emphasized that an estimated attendance of 30,000 viewed the Art Directors Show which was displayed in a tent at Centennial Park as part of an eight-day Arts Festival. Haskell Richardson and Harold West represented the club at the NSAD meeting, and at the Visual Communications Conference were Herman Burns, McCullough Partee, Laurence Benson, Dan Eadie and Charles Miller.



Detroit elects Warren Kemp Warren Kemp of J. Walter Thompson has been elected president of the Detroit Art Directors Club. He is a former board member. Other new officers are first vice president Harry Breitmeyer of Florez, Inc.; secretary and new board member Chuck Dickenson of MacManus, John & Adams; treasurer Jim Trumbo of Campbell-Ewald

Co. Retiring president Doug McIntosh of Campbell-Ewald remains on the board as do former secretary Jonas Gold of McCann-Erickson and former vice president Ken Lockwood of Betteridge & Co. John Carmichael of D. P. Brothers Co. and Bill Simpkins of Fred M. Randall are new board members, replacing Bruce Unwin of MacManus, John & Adams; Bill Johnson of Kenyon & Eckhardt; and Thad Brykolski of Maxon Inc.



Bostonians elect Newly elected officers of the Art Directors Club of Boston. Seated left to right, president Lee Pistoni of Kenyon & Eckhardt; vice president Paul Kendall of Lenscraft. Standing are Lee LeBlanc of Arnold & Co., secretary, and treasurer Frank Milauskas of Culver.



Atlanta show ends Sept. 22 Here are Thornton Utz, Ken Smith and Ed Gottschall hard at work judging entries to make up the Atlanta Art Directors' annual show. Ninety-seven pieces were selected and hung at the new Atlanta Art Association Galleries. Show, which opened Sept. 6, will continue through Sept. 22. As part of advertising campaign for the exhibition, George Zell prepared 400 car cards and 25 24-sheet posters, with the local transit company showing 300 cards for a month.



LA's officers in Peering at us through the blinding rays of the Los Angeles sun are that club's guiding lights. Left to right and up and down are second vice president Joseph Franz of Stromberger, LaVene, McKenzie; secretary John Whyte of Dan B. Miner; president Michael S. Such of Erwin, Wasey & Co; first vice president Arthur J. Sherman of Hixson & Jorgensen; treasurer James Coyle of Charles Bowes Advertising; and membership chairman James Knight of Neale Advertising. Can that be a hurricane lamp the president's holding?

Montreal & Toronto clubs on letterhead project

A portfolio of 20 letterheads, printed on different type papers, is the joint design/production project of both the Montreal and Toronto clubs. Montreal has the responsibility for the joint effort, payment for which will go to the club. Artists and ADs of the clubs are designing the letterheads. In return, they will have names and short biographies on back of printed letterheads. The portfolio will contain 10 designs by each club. Al Cloutier and Pat Di Maulo head the project. The portfolio will have national distribution.

chapter clips

Memphis: James B. Adams, AIA, addressed August meeting, subject: Art and Architecture, and close parallel between contemporary ad art and architecture . . . Recently club met at home of secretary Kathryn Huckaba to see Leonard Crook's slides of the Visual Communications Conference. Also saw movie on photoengraving . . . Club's correspondent to Art Direction, Mary Dean Richards, formerly freelancer, now AD at Goldsmith's . . . Ford Motor Co.'s Memphis branch invited club members and students to dinner and movie, The Stylist, which traces auto design from drawing boards to showroom premiere

... New club member is Jason Williamson, freelance artist at Mid-South Engraving.



Baltimore's Adams returns to New York

George C. Adams, one of the founders and first president of the Baltimore Art Directors Club and permanent chairman of its ethics committee, has resigned as vice president and AD of the Joseph Katz Co. to return to New York. He will continue in art direction and package design. Adams, who was General Douglas MacArthur's AD, designing leaflets and publications in Australia, Japan and the Philippines, began his association with the Katz company in 1946. He had been with J. Walter Thompson, and later AD for the U. S. Treasury Department, war finance division, where he designed War Bond posters and advertising for early war loan drives.



D is for Dreher Monroe F. Dreher is an agency that believes in advertising—even advertising itself with its own money. Not very many agencies go to such extremes. Current ads are visually simple with large "D" on white background, aim being simply to dramatize the name, "Dreher Agency". ADs for the ad were VP and executive AD Louis Hanke.

Modern museum's calendar carries 27 reproductions

The Museum of Modern Art offers an Appointment Calendar for 1958, illustrated with 27 reproductions of drawings from its collections.

Saul Steinberg and Paul Klee are represented by typically witty drawings, Picasso by ballet dancers. Also included are a nude by Modigliani, a van Gogh village scene, abstract by Stuart Davis, flowers and fruit by Matisse, cafe scene by Suerat. American and European artists included in the calendar selection are Arp, Dali, Feininger, Kokoschka, Kuniyoshi and Pascin. Available at museum and at bookstores. Published by the museum's Junior Council, the calendar is distributed by Simon and Schuster. \$2.50.



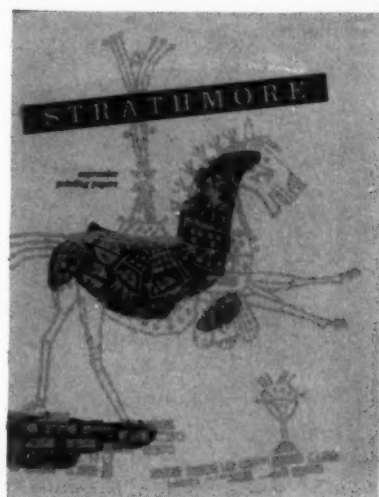
BBDO names Olsen head AD, New York

Harold W. Olsen, who has been associate director of the art department at Batten, Barton, Durstine & Osborn's New York office, is now head art director of the department. He is a vice president and director of the agency. He succeeds Harold C. McNulty, who will be in charge of art for all BBDO offices in the United States and Canada. McNulty continues as a member of the plans board.

Designer Howard King to conduct workshop

A typographic workshop will be conducted by Howard N. King, well known typographer and book designer, at the North Dakota State School of Science, Wahpeton, N. Dak. Graphic arts personnel from North Dakota, South Dakota and Minnesota have been invited to attend. The workshop, sponsored by the Intertype Corporation and the school, will be held Sept. 21. Sessions will cover

type faces, typographic design, and an analysis of publications.



Expressive brochure for expressive papers

Strathmore Paper Co. is now distributing another in its beautifully designed series of brochures that make paper sample books a source of design and illustration inspiration, a real feast for the eyes. This one is done by Joseph Low who makes the paper and its fresh colors truly part of the picture.



Carton family grows

Prize winning cookie carton for Pepperidge Farm Inc. has two more in its family, the Lido and Lisbon packages, also by Jim Nash Associates . . . designed for the luxury look. "PF" trademark is on black and color, near company name. Designer Nash is a strong advocate of the dis-

tinctive trademark and the strong use of the trademark in package design. Cartons printed in Fidel-I-Tone by Lord Baltimore Press.

gest agencies in America, with offices across the United States, Mexico and Canada.

Technamation—new animation technique

Chrysler Corporation's tv demonstration of the working parts in its Torsion-Aire suspension system marked the first use of Technamation, a new animated mechanical demonstration process commercially produced by Technical Animations, Inc. The new technique was used on a Climax show.

McCann-Erickson, Chrysler's agency, reports the live, animated image is projected by a mechanically activated transparency of optical plastics. Technique was first developed by Office of Naval Research. Image movement can be controlled and varied. Any mechanism's internal and external working action can be reproduced, it is reported.



Sculptural paintings One in a series of ads for the Federation of Jewish Philanthropies running in the New York Times. Series uses episodes from the life of Moses, much white space, strong sculptural paintings and calligraphy. Consulting AD Irv Koons designed, and also did the illustrations. Calligraphy by Hal Fiedler. Direction and copy by Bob Smith, Director of Public Relations, FJP.

Percy J. Orthwein

The president of D'Arcy Advertising Company, St. Louis, Percy J. Orthwein, died at his home after a long illness. He was 68. He had won national recognition for his gift in projecting messages pictorially, especially in posters and magazines. He conceived pictorial ideas, and also worked with crayons and pencil sketches alongside artists. His posters annually won national honors.

He had studied art for two years at the University of Munich where he met Ludwig Hohlwein, who greatly influenced American poster art. Orthwein joined D'Arcy in 1914 and shortly after, his company became the biggest user of posters and began thematic treatment in poster ads. With the late W. C. D'Arcy, founder of the agency, J. F. Oberwinder, now retired, and the late Archie Lee, Orthwein helped to build the small St. Louis company into one of the big-



Trade ads with fashion touch

Dairypak uses soft focus photography by Albert Gommi to tell dairymen "Your carton is the public expression of the quality your plant produces." AD was Sy Lachiussa, Fuller & Smith & Ross, Cleveland.

Los Angeles illustrators install officers

New officers of the Society of Illustrators of Los Angeles are Jack Ellenberger, president; Maxine McCaffrey, vice president; Merv Corning, secretary; Harry Garo, treasurer. Sister Magdalen Mary,

Today people buy style not only in clothes

internationally known art instructor, addressed the club's first meeting this season at Immaculate Heart College art department. Her topic was Experimentation for the Survival of the Illustration.



Westvaco 206 is a type manual

206 is a "Manual of the Art of Typography" with all the uniqueness, color and vitality that designer Bradbury Thompson can give it. A series of spreads are devoted to different eras in typographic evolution. "Present Century" spread, shown here, uses a Venus Medium Extended type, combines Duchamp's "Nude Descending the Staircase" with the United Nations building, a Lockheed Constellation, and a plan detail of the Los Angeles Freeway.

Westvaco Inspirations No. 206

206 is a "Manual of the Art of Typography" with all the uniqueness, color and vitality that designer Bradbury Thompson can give it. A series of spreads are devoted to different eras in typographic evolution. "Present Century" spread, shown here, uses a Venus Medium Extended type, combines Duchamp's "Nude Descending the Staircase" with the United Nations building, a Lockheed Constellation, and a plan detail of the Los Angeles Freeway.

Encyclopedia of World Art to be published by McGraw-Hill

The Encyclopedia of World Art, reported to be the only work of its kind to be produced in modern times, will be published in an English edition by McGraw-Hill Book Company starting in April 1959. McGraw-Hill's president Curtis G. Benjamin announced the book "certainly will be one of the most important works to be published by our firm in the 20th century." An Italian language edition of the encyclopedia is now being prepared in Rome by the Institute for Cultural Collaboration, sponsored by the Sansoni Publishing Company of Florence and the Giorgia Cini Foundation of Venice. The American and the Italian firms are collaborating in publication of the work, marking the first time such a technique has been attempted in this field.

The complete field of visual arts having esthetic value will be included. Architecture, painting, sculpture and art objects of all periods, from prehistoric times down to the present day, will comprise the subject matter. Representative art of all parts of the world, from nonliterate peoples as well as centers of civilization, will be included. Fifteen illustrated volumes will make up the complete encyclopedia, with one volume appearing every three months after the first in 1959.



A line art first

Photo-pure Spectrum, published for Chas. Pfizer & Co., in its June 1957 issue, for the first time used line illustration for a story. Artist Gil Walker (a former Art Direction upcoming artist) lent his interpretive pen and brush to a story on "Physicians of the American Revolution." Switch to line, says AD Erle Yahn, was to get change of pace he felt was needed now. This use of line illustration is part of slow swing to use of more line art, of what we term interpretive line art, realistic line art with strong and individual feeling and mood.

Rare art scheduled for benefit show

Outstanding private collections of rare paintings and sculpture, from early 19th to mid-20th century, will be shown to the public at a benefit tour for the Institute of Physical Medicine and Rehabilitation of New York University—Bellevue Medical Center. Tickets at \$10 per person, except for entrance to Mrs. Maurice Wertheim's collection of impressionist and post-impressionist art, \$50.

The showings will be held Nov. 12, 2-6 p.m. Details from Office of Development and Public Relations, NYU—Bellevue, 550 First Ave., OR 9-3200, ext. 85.

Modern museum schedules Smith, Matta

Now through Oct. 20 at the Museum of Modern Art art exhibitions of the work of David Smith and Matta. The Smith exhibit, containing 34 sculptures, six drawings and paintings, is another in the series of Artists in Mid-Career exhibitions. The Matta show marks his first large museum exhibition in America. He is the youngest of the surrealists and an important stimulus on young American abstract painters. The museum's major fall exhibition, German Art of the 20th Century, opens Oct. 2 to run to Dec. 8. This show will contain 175 paintings, sculptures and prints from the beginning of German expressionism to recent work.

Charles E. Cooper annual show Oct. 8-10

The annual showing of original illustrations by staff members of Charles E. Cooper, Inc., will be on view at Architectural League, 115 E. 40 St., Oct. 8-10. Paintings and photography which were produced for magazines and advertisers during the year, as well as pieces especially prepared for the show will be included. Open to the public. The exhibit will go on tour after closing in New York. It will be shown in Detroit at Park Shelton hotel, Oct. 15-16; in Cleveland, Hotel Hollenden, Oct. 18; Chicago, Drake, Oct. 29-30.

Techni-Craft's 1957 arts competition

Deadline for entries for the 1957 Graphic Arts Competition for Fine Arts, sponsored by Techni-Craft Printing Corp., is Sept. 30. Personnel of firms in the New York metropolitan area are eligible to enter pieces sponsored by art directors and others in graphic arts production. Both sponsor and artist win duplicate cash prizes. Entry blanks and detailed information available from Techni-Craft, 250 W. 54 St., New York 19, COlumbus 5-4114.

NAAS elects committee chairmen

National Association of Art Services announces the following have been elected committee chairmen: Irvin Cummins of Art Department, Inc., ethics; Armando R. Carloni of Carloni Studios, membership; Harvey Hepworth of Hepworth Studios, Inc., ways and means; Henry Kurt Stoessel of Henry Kurt Stoessel Studio, program; Bob Peasley of Mayshark & Keyes, public relations.

Mike Fenga of Fenga & Donderi was appointed second vice president.



New crane bulletin simplifies ordering

The new Manning, Maxwell & Moore crane bulletin's novel way of cataloging cranes for easy selection suggests similar treatment for design of any industrial line catalog which must show different combinations of several basic components. R. C. Copley, the company's advertising manager, reports the unique treatment marks the first time the crane industry has offered such simplified specification information. Company's own advertising department, under Copley's direction, designed the booklet.

The bulletin, printed in yellow and black, has a split-page system in which a series of tabbed, horizontally diecut pages may be flipped separately to match buyer's requirements with manufacturer's combinations of offerings in different categories.

The split-page section opens with clear instructions on how to use, with reference tabs (for flips to right match-ups) in black, gray and white. Illustrative line spots are black on white or yellow. Simple instructions are printed in large type—absolute minimum of words—on yellow background. Reader flips to match up his wants to his choice of manufacturer's several offerings. Illustrations, tabled information, much descriptive copy matches on top and bottom pages, with layouts, planned cleanly to carry reader's eye to correct information for various combinations of equipment.

American-type studio opens in Mexico City

Fred Kopp, head of Fred Kopp Advertising Art in Los Angeles, and Jose Cao,

art director widely known in Latin America, have formed Kopp and Cao, an American-type advertising art studio in Mexico City.

Kopp and Cao will prepare tv storyboards, provide complete facilities for production of tv commercials and the dubbing of English commercials and programs, through an affiliation with Montezuma Films. Kopp's Los Angeles organization will be available to Latin American companies advertising in the United States.

Designers—most wanted

"In my opinion, the shortage of designers today is even more acute than the much-publicized shortage of engineers and teachers," reports Walter P. Margulies, managing partner of Lippincott and Margulies, design firm. Acting on the statement, L&M announced a three-fold campaign to acquire top-flight design talent. It appointed Management Development Associates to survey the field, make an inventory of sources, and secure personnel. A series of ads for design personnel is being planned. A team of consulting psychologists, Nordli, Ogan, Wilson Associates will screen and test job applications.

Jean Gallagher named ICS art principal

New art school principal for International Correspondence Schools is Jean M. Gallagher. She joined ICS in 1953 as an instructor in the school of engineering drawing and in 1955 was appointed chief instructor in the school of art. Miss Gallagher, a member of the Eastern Arts Association, an affiliate of the National Art Association, has free lanced with commercial artist Terrence Gallagher, Sr. She has also free lanced for Scranton area tv stations and for the Guild Studios. As principal of the ICS school of art, she reports to Raymond Gagnon, director of ICS schools of textiles and art.



A TALENT FOR INVENTION The ability to come up with the new, the original, remains the trademark of leadership in any field. Product in point: K&E LEROY Lettering Equipment. Thousands of draftsmen opened upon it. It's so simple and uniform that anybody can use it, even without training. Now all drawings can be lettered sleekly, quickly and with mechanical precision. Each template is engraved for clarity and accuracy. K&E's selection of numbers, alphabets, symbols is the most complete available.

KEUFFEL & ESSER CO., New York, Inc., New York, N.Y. 10001. Branches: St. Louis, Seattle, San Francisco, Los Angeles, Portland, Milwaukee.

Engineering suppliers use new cartoon campaign

A light touch, with cartoons by Virgil Patch, clean layout, and straightforward, crisp copy which leaves all humor to cartoon (except slight touch to headline) characterizes new campaign for Keuffel & Esser Co., engineering supply firm. The new ads, lightest in company's long (nearly 100 years) history, are carried in both general and trade magazines. K&E used cartoons before, by Don Herold, but in brochures for students. For Time magazine, cartoon and brief copy. For trade magazines, same cartoon but larger and new copy. Campaign will use photography with cartoon when introducing new product.

Agency: J. M. Mathes. AD: James Watt. Copywriter: Francis O'Malley.

"Entertaining commercials hold audience"—Allen

The importance of making the tv commercial as entertaining as the rest of tv show was emphasized by personality Steve Allen recently during his appear-

ance on Mike Wallace's interview program. Allen said he knew that many of his viewers would, during the commercial break, switch to competitor Ed Sullivan. The way to hold the audience, then, would be to make the commercial so entertaining that viewers would not want to miss it. Allen said his present Johnson's Glo-Coat commercials were designed precisely with this in mind. Animation, Inc. of Hollywood produced the commercials.



Photogram for TV Photograms that come to life are being used on the F. and M. Schaefer Brewing Co. 10 second TV commercials. Shapes pop on one at a time in negative, in sync with musical jingle "For real, real enjoyment—get Schaefer, Schaefer Beer!" At word "Schaefer" photogram comes to life. For BBDO AD was Alphonse Normandia, producer Rocco Dellarso.

NYU offers 5 evening photography courses

Professional photographers will teach five photography courses in fundamental and advanced techniques and darkroom procedures at New York University this fall at evening sessions conducted by the division of general education. The classes, to meet for 10 sessions each, are being given in asso-



THE CAP HELPS COP THE SALE—
when the cap is BEETLE® Plastic

Diagrams are set of four bearing testimony and other products which are made of Beetle Urea Plastic. The special or standard design and size, up to any color—perhaps to match label or container. Beetle Urea Plastic is strong, durable, resistant to heat and many chemicals. It has no shrinkage, expansion or loss of strength when heated. It is easy to work with. It is a true plastic. Beetle Urea Plastic will help you.

AMERICAN CYANAMID COMPANY, BEETLE® PLASTICS, NEW YORK, N.Y. 10001. Branches: St. Louis, Seattle, San Francisco, Los Angeles, Portland, Milwaukee.

Consumerizing of industrial ads The swing to giving industrial ads the eye allure associated with consumer ads is noted again in this American Cyanamid trade paper insertion. Unglamorous looking product is Beetle Urea Plastic, used for jar and bottle caps. Fashion touch ads lure reader to ad. Sales points are made in copy. Jim Berberian AD (Hazard Advertising).

ciation with the Camera Club of New York. Berel Firestone, publicity and promotion photographer, specializing in radio/tv personalities, will teach fundamentals of photography. Josephine U. Herrick, portrait photographer, will teach a course on color transparencies. George S. Haas, an exhibitor at the New York Salon of Photographers, will teach advanced portraiture. Curtis Reider, commercial and portrait photographer, will teach advanced darkroom procedures. Photographic field trips will be conducted by Berel Firestone.

Classes begin the first week of October. Further information is available from the Division of General Education, New York University, 1 Washington Square, North, New York 3.

AD Miller evaluating American, European outdoor art

Following a month's tour of Europe to study the work of leading poster artists abroad, William W. Miller, General Outdoor Advertising Company's art director, will prepare a series of presentations based on the relationship between American outdoor advertising art and European. Miller visited English poster artists Games and Eckersly in London, and in Paris he saw French artists Savignac, Villemot, Jean Carlu and Herbert Leupin. He also traveled in Germany, Italy, Spain, and in Switzerland studied the Lewitt-Him Studio and Studio Stile.

Screen Cartoonists Guild to view animated tv techniques

Animated business, advertising and entertainment films which offer the latest techniques and typify most recent trends in the field will be screened by the Screen Cartoonists Guild during their fifth annual Film Festival Saturday, Sept. 28, at the Ambassador hotel in Los Angeles. Fred Madison, guild president, said the 25 member studios of the guild will also see foreign animated entries.

Each studio entering the festival receives a certificate of participation. No awards or honors are given. Fred Charrow is chairman of the film festival. The festival reel will be sent on tour by request only, reports Larry Kilty, business manager of the guild. Information on the availability of the reel can be obtained from Screen Cartoonists Guild, 2760 N. Cahuenga Blvd., Hollywood 28, Calif.

2-part building to house Industrial High

The new High School of Industrial Art



"Devoted Reader"



The man of vision

Winners in Time's AD campaign

These are top choices (\$500 each) in Time magazine's \$3,500 art contest for ADs and artists. More than 700 of them entered their conceptions of "typical Time readers." New departure for Time, to aim promotion at art directors, rather than at potential advertisers. It developed out of Time's campaign, "Time reader as seen by (noted cartoonists)", in advertising press. Seems Time thinks enough of ADs as special and influential group to aim a promotion at them. The contest also, of course, gave ADs chance to show what they think of Time.

"Devoted Reader" cartoon, with that fierce Time-reader-devouring lion, is by AD Vincent J. Pelosi of J. H. Kesslinger & Associate, Newark, who drew with Faber-Castell pencil, finished in ink. AD Tom Ross of Ketchum, MacLeod & Grove, Pittsburgh, did the subtly plotted "Man of Vision." Judges were Fred S. Sergenian, head of the art department at Young & Rubicam; Arthur Harris, AD at Y&R; and Nicholas Samstag, director of promotion for Time.

will be in a two-part school structure, with the other school element Public School 59, announced the New York Board of Education. This, although it will be the board's third twin structure, will be the first time two separate school elements will be combined. Kahn & Jacobs, and William Lescaze, the architects, planned a one-story structure, two-story unit and a six-story building, all connected on one site at the plot between 56th and 57th streets, extending west from Second Ave. The high school, to be in the six-story unit to be built along Second Ave., will house 2000 students. Complete project is estimated at \$9.5 million.

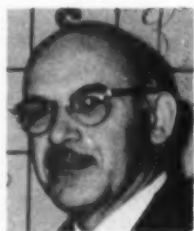
Mayor Wagner backing local film/tv promotion

New York City's Mayor Robert F. Wag-

ner, Jr. has promised Film Producers Association of New York that the city would officially support FPA's "Keep 'Em in the East" drive. FPA, representing 30 top eastern companies, is presently promoting New York (against the west coast) as the country's logical center for film production. At a meeting with Harold E. Wondsel, FPA president, David I. Pincus, president of Caravel Films and a past president of FPA, and Douglas T. Yates, vice president of Consolidated Film Industries division of Republic Pictures, Mayor Wagner promised to name a special coordinator to work with film producers in expediting location permits, revising antiquated fire regulations, clarifying sales tax provisions, and promoting other forms of civic encouragement to the industry. He also promised to address this month's

(continued on page 99)

WANTED: name calling that makes sense



Author Edward Rondthaler is Director of Photo-Lettering Inc., New York, and a member of the Type Directors Club. His work has kept him in contact with letterers and typographic developments here and abroad for many years. The following discussion was presented as a paper at the Seminar du Lurs, Lurs en Provence, France, last Fall, and at a recent luncheon meeting of the Type Directors Club. It anticipates a growing typographic problem that may be more severely in need of solution in the near future. Mr. Rondthaler's forward looking recognition of this problem and his suggested solution are presented to the readers of *Art Direction* for their consideration. The plan is also currently under study by the "Committee for Type Face Nomenclature" of the British Standards Institute in London.

Light, medium, demibold, bold, extrabold, condensed, expanded . . . these are typesetting terms we use every day. But what do they *really* mean? Nobody knows. Even the experts disagree. So often have our typefoundries misused these words in assigning names to the widths and weights of their type designs that the terms have, to a great extent, lost their correct or precise meaning.

This unhappy condition has been of little concern to most of us because few types are cast in more than three or four weights and a couple of widths. Professional typographers carefully memorize the misnomers, and others, including most art directors, have felt their way through the uncertain terminology as best they could, sometimes stubbing their toes embarrassingly.

But now the matter is rapidly getting out of hand for everybody. Type fam-

ilies are becoming more and more highly developed. Photo-lettering today provides a multiplicity of widths and weights with every new design. Photographic typesetting will ultimately do the same. Anyone who considers the problem carefully is almost certain to conclude that our present haphazard procedure is obsolete, and that no new system can possibly take care of our future needs unless it provides as broad and logical a means for distinguishing type widths and weights as the Point System does for designating type body sizes.

It may be far-fetched to compare the inadequacy of our type nomenclature with the awkwardness of Roman numerals, but we would do well to ask ourselves where world economy would be today if our forefathers at some point had not insisted upon replacing Roman numerals with better mathematical terminology.

Without realizing it we have let our type talk deteriorate into a jargon of generalities. "Light, medium, demibold, bold, extrabold . . . extra condensed, condensed, expanded, extended," etc. These are words in which we place great faith, yet we use them with a looseness that does no credit to our sense of orderliness. Under the circumstances it may be fortunate that we have been content to apply the terms so loosely, for in no other way could such a meager vocabulary even begin to describe the countless widths and weights comprising our type resources.

This restricted nomenclature is leading us with alarming rapidity from the mere loose use of the few good words at our disposal to grossly inaccurate and even contradictory application of our weight-width terms.

Consider the word "bold". We use it to describe both *Futura Bold* and *Vogue*

Bold, the weights of which are no more alike than blue is like red.

Futura Bold **Vogue Bold**

Observe further how within the same foundry and even within the same type family the word "bold" denotes two entirely dissimilar weights:

Stymie Bold Condensed **Stymie Bold**

Or note how still another foundry maintains the weight dissimilarity but applies it in reverse:

AIRPORT BLACK CONDENSED **AIRPORT BLACK**

And see how within the same foundry and within the same family, and even on the same page of the same type catalog, all logic is thrown to the winds and *Vogue Medium Condensed* is shown as a type 45% *heavier* than *Vogue Bold Condensed*!

Vogue Medium Condensed **Vogue Bold Condensed**

Widths come in for their share of deviation, too. Some sizes of *Times New Roman Wide* are actually *narrower* than *Times New Roman* itself; and if *Century*

a plan for better identification

of type widths and weights

by Edward Rondthaler

Expanded is any wider than Century Oldstyle, the difference is imperceptible.

Century Expanded Century Oldstyle

Beware of the dangers concealed behind so innocent a name as Bodoni Modern. Why "Bodoni Modern" cut by Inter-type should be different in both weight and width from "Bodoni Modern" cut by Ludlow is a deep mystery. Is Bodoni more iniquitous in Brooklyn than in Chicago?

Bodoni Modern (LUDLOW)

Bodoni Modern (INTERTYPE)

Under our present haphazard system almost anything can happen. The tragedy of it all is that once an inadequate, erroneous or carelessly selected name is attached to an alphabet it can never be changed. Alphabets are not like paintings: if an artist decorates a canvas with pink polka-dots and call it "Eclipse over Twelfth Street" nobody is any the worse off. But type is different; type is a tool to be used by many people in many different ways. As such it merits a much more intelligible plan for identification than has yet been provided.

Still another form of misnaming is illustrated by the type "Onyx". Had Onyx originally been named "Onyx Bold Extra Condensed" the way would now be clear for further development of this very useful design into a complete family of other widths and weights. But as matters stand, this could never be done without stirring up further confusion. Try asking yourself what the American Type Founders

would call the next width of Onyx if they chose to cut one. The next width, of course, would be a condensed letter but, being wider than "Onyx", it would have, to be misnamed "Onyx Expanded" even though it looked condensed!

Onyx

Onyx Expanded?

Now what can be done about these contradictions? Geoffrey Dowding, of London, whose foresight has brought this entire subject to public attention, proposes that an international typefounders conference be called for the purpose of securing agreement on the uniform use of the following set of eleven names: "Light, medium, semi-bold, bold, heavy, extra heavy, ultra . . . extra condensed, condensed, and wide." Presumably the foundries would then change the names of their existing types to conform to the approved nomenclature.

If this were ever carried out, I dare say we would find ourselves in another Tower of Babel. One can already hear a telephone conversation between a typographer and his distraught client as they get nowhere discussing a proof set in the wrong type: "We used the new terminology, not the old; Vogue Medium was Vogue Bold, but Vogue Extra Bold is Vogue Bold; in other words Vogue Bold is now Vogue Medium and what you should not call Vogue Extra Bold is Vogue Bold; it's a little confusing; the mats are the same and the names are the same but the same names don't go with the same mats."

Now, we are leading up a blind alley when we try, by dictum, to attach new meanings to old words. It is not as simple as changing over to daylight saving time.

The safer way is to select an entirely new approach, one that cannot possibly be confused with the old, and while we are at it, we may as well choose a system as orderly as the Point System. Then both old and new nomenclatures may be used concurrently without confusion until the former gradually falls into disuse.

To merit serious consideration any new system should measure up to certain minimum standards:

1. It should be orderly, logical and easily understood.
2. It should be uniform in as many languages as possible (like music).
3. It should be euphonious.
4. At the beginning it should be usable, side-by-side, with the old system so that persons preferring the old may continue to use it, so that existing catalogues will not be made obsolete, and so that foundries will not be called upon to admit, or even to justify, former errors in nomenclature.
5. It should be broad enough in scope to identify not only the scores of existing type widths and weights, but the thousands of width and weight variations which are now produced by photo-lettering, and which will probably be an integral part of future photographic composing machines.

There is a way to win every one of these objectives. There may be other ways than the one described here, but certainly we should not overlook the possibility of adapting the mapmakers' system of grid indexing to our own width-weight identification. Here is a suggestion as to how it could be done:

Construct a grid of 2304 squares with 48 horizontal and 48 vertical columns as shown on the accompanying diagram (Fig. 1). The vertical columns represent 48 different widths, beginning with Z as the narrowest width and progressing through A to ZZ as the widest. Similarly, the horizontal columns represent 48 different weights (graduated in percentages like benday screens) beginning with 3 (or 3%) as the lightest weight and progressing to 97 (or 97%) as the boldest. Thus "Z-3" denotes the most condensed and lightest letter; "ZZ-97" the widest and boldest; "A-49" is near the midpoint. It might be well to call these identifications "keys" — just as the cartographers do.

It is not easy to pick a type that is entirely satisfactory as a midpoint, but Futura Demibold comes close to it. For the sake of discussion, let us call Futura Demibold "Futura B-49". Futura Light, Book, Medium, Bold, and Ultra Bold would then be identified or keyed as "Futura C-17", "Futura B-25", "Futura B-33", "Futura BB-65", and "Futura BB-89" respectively. Futura Condensed Me-

dium and Bold would in turn be called "Futura M-41" and "Futura J-65."

If we now go on from this point and produce by means of photo-lettering some 2300 new weights and widths of Futura or any other sans serif (one for every square on the grid) we will be building for ourselves a basic width-weight "yardstick" soon to prove enormously useful in measuring by means of comparison the widths and weights of other type faces. Photo-Lettering Inc.'s. "Improveneru" series, designed in 60 weights and widths (Fig. 2), offers the nearest present approach to this yardstick. It is, however, a mere "drop in the bucket", showing only 2 1/2% of the 2300 weights and widths required.

To make a complete yardstick is no simple task even for Photo-Lettering, but its importance must not be underrated, for here is the basic tool that will enable us, at long last, to give orderly classification to width and weight. A complete sans serif yardstick will provide us with a standard of measurement which has hitherto been entirely lacking. It will give us definitions for our more than 2300 "keys"—just as the printer's rule now gives definitions for points, nonpareils and picas—and it will supply us with a meaningful language for the communication of width and weight, so that our daily conversation will be spared from linguistic somersaults at every change of face.

This yardstick, when put into use by typefounders or those responsible for the assignment of keys, will serve as a center or core around which the orderly classification of types may be developed. For purpose of illustration its role may be likened to that of a pebble dropped into a pond. The pebble itself makes the first ring, which in turn makes the next ring, etc., etc., New rings spread further and further from the center but always bear a definite relationship to it. And because all the rings are related to a common center they are all related to each other, so that as we use the yardstick in assigning keys to the Kabels, the Tempos, the Standards, the Girders, the Betons, the Clarendons, the Cheltenhames, the Centurys, the Bulmers, the Baskervilles, etc., etc., these types, added to our yardstick, provide stepping stones to facilitate the matching of designs still further removed from the sans serif center.

While we cannot expect to avoid all minor errors in keying, the very fact that we shall have at our disposal so vast a vocabulary of keys, will in itself prove a potent safeguard against serious errors.

Careful investigation shows little hope of finding a scientific instrument which could be used to determine the key of a given design. One might suppose that

microscopes and densitometers could do the job, but the sensitivity of these instruments is a sensitivity completely lacking in discernment. We are not likely to find any man-made tool with perception comparable to the experienced eye of a typophile—and it is reasonable to assume that the manpower of the graphic arts will always provide us with a generous supply of these miraculous, discriminating eyes. Let us not underrate our keenness of vision: our present confusion of terminology comes not from any inability of our eyes to distinguish between delicate differences of weight and width, but from a wholly inadequate nomenclature which predisposes to failure every effort to translate into meaningful language the minute differences clearly observed by our eyes. We need a better language, not better eyes. The proposed 2300 new words (with the possibility of subdivisions doubling or quadrupling this number) will promptly remove the language barrier and enable us to record what our eyes have always been able to see.

We are simply being realistic in admitting that while the suggested system is logical and easily understood it will, like all new things, seem a bit awkward at first. To relieve this we could easily tie the system into our present habits of thinking by grouping the small squares into bigger blocks and calling these by familiar names (Fig. 3). Each big division would encompass 64 subdivisions. The "Light Condensed" block, for example, would cover the 64 keys from M-11 to E-25. In general conversation it may prove convenient to continue the use of such broad terms as "condensed bold", "extra condensed light" etc., but in referring to a specific design one would pinpoint the width and weight as "R-25", "FF-19", "Futura C-17" or "a K-33 sans serif".

To bring such a plan to perfection will take time. Many details call for further study. Countless hours will be consumed in producing the master sans serif yardstick. But if the job is properly done we shall have nothing to be ashamed of. We shall have laid a rational foundation for better type nomenclature: a width and weight nomenclature fully able to take its place as a worthy companion to the Point System.

Today is the easiest time to make this change, while photo-composition is still in its infancy. Tomorrow it will be more difficult. Fifty years from now it may be impossible, just as it is impossible, at this late date, for England to shake off her clumsy 12-20 monetary system of pence, shilling and pounds. Or for us in America to switch from our awkward measurement of inches, feet, yards, rods and miles; ounces, pounds, and tons;

gills, pints, quarts, gallons and barrels to the logical self-multiplying decimal system. We are stuck with these antiquated systems because we waited too long to make the change. We owe it to ourselves and to future generations of graphic artists not to perpetuate our haphazard confusing width-weight terminology. Now is the time to put forth the effort and make the change—before it's too late.

Fig. 2

- F9 ABCBCDEFGHK The quick brown X
F21 ABCUVWXYZABC Lazy dog the quik 1
F33 STUNOPQRSTUV The lazy quick log 2
F41 YABWXYZABCD Brown fox jumpsy 3
F49 MILTEFGHJKLM The lazy dog quic 4
F55 NOPMKLMNOPQ Brown fox jumpe 5
F63 WXYZSTUVWXY Over the lazy dog 6
F69 HIKTABCDEFHIK The quick brown 8
F77 SUBNOPQRSUB Fox jumps overth 9
F85 ENU IMPROVENU The quick brow 10
- B9 ABCDEFGHK The quick brown X
B21 UVWXYZABC Lazy dog the quik 1
B33 NOPQRSTUV The lazy quick log 2
B41 WXYZABCD Brown fox jumpsy 3
B49 EFGHJKLM The lazy dog quic 4
B55 JKLMNOPQ Brown fox jumpe 5
B63 RSTUVWXY Over the lazy dog 6
B69 ABCDEFHIK The quick brown 8
B77 NOPQRSUB Fox jumps overth 9
B85 IMPROVENU The quick brow 10
- CC9 DEFABCDEFEG The quick bor O
CC21 NOPH KLMNO Fox jumps ove 1
CC33 STUJQRSTUV Lazy dog thei 2
CC41 ZABIWXYZAB The quick bro 3
CC49 DEKCEFGHK Fox jumpsov 4
CC55 NOM NOPQR The lazy dog 5
CC63 STYSTUVWXY The quickor 6
CC69 DEFABCDEFQ Fox jumps 8
CC77 MNOKLMNO Lazy dogth 9
CC85 STPQRSTZ Brown fox 10
- GG9 ABCDEFG The quick bor O
GG21 HKLMNOP Fox jumps ove 1
GG33 JQRSTUV Lazy dog thei 2
GG41 WXYZABI The quick bro 3
GG49 CDEFGHK Fox jumps ov 4
GG55 MNOPQR The lazy dog 5
GG63 STUVWXY The quickor 6
GG69 ABCDEFG Fox jumps 8
GG77 JKLMNO Lazy dogth 9
GG85 PQRSTZ Brownfox 10

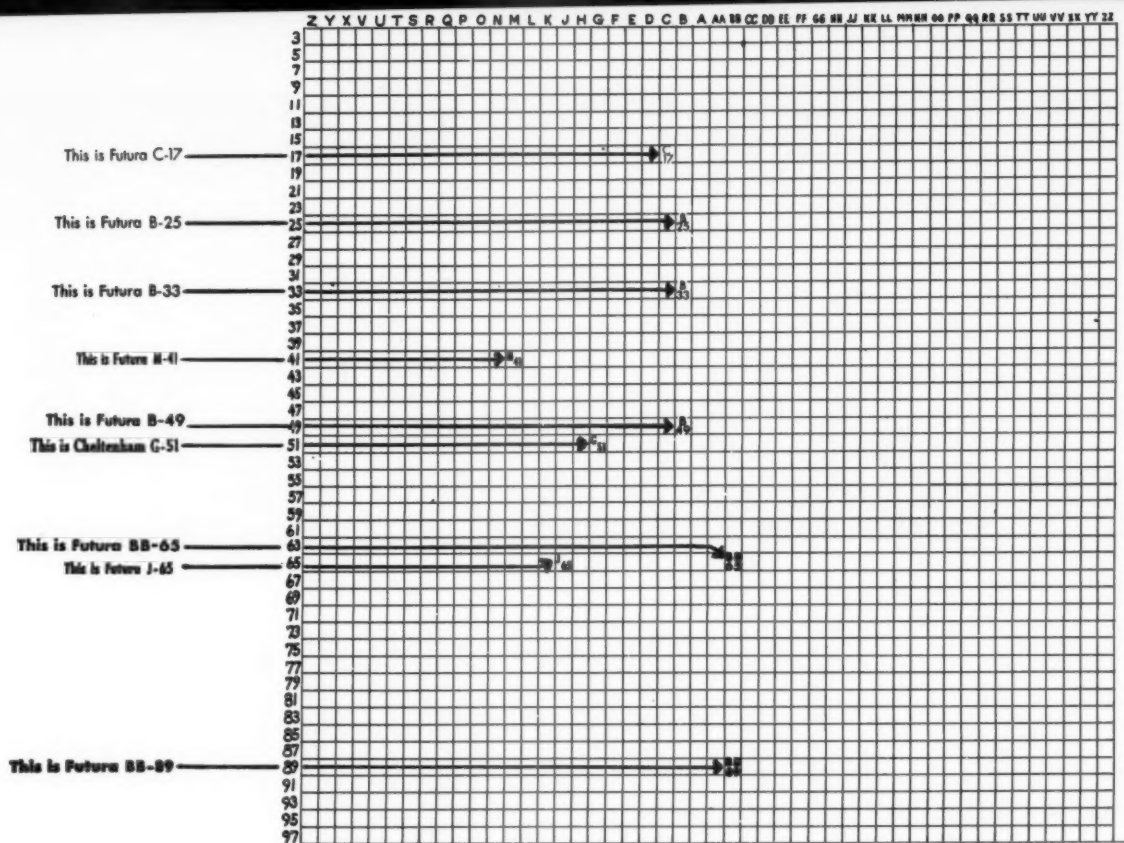
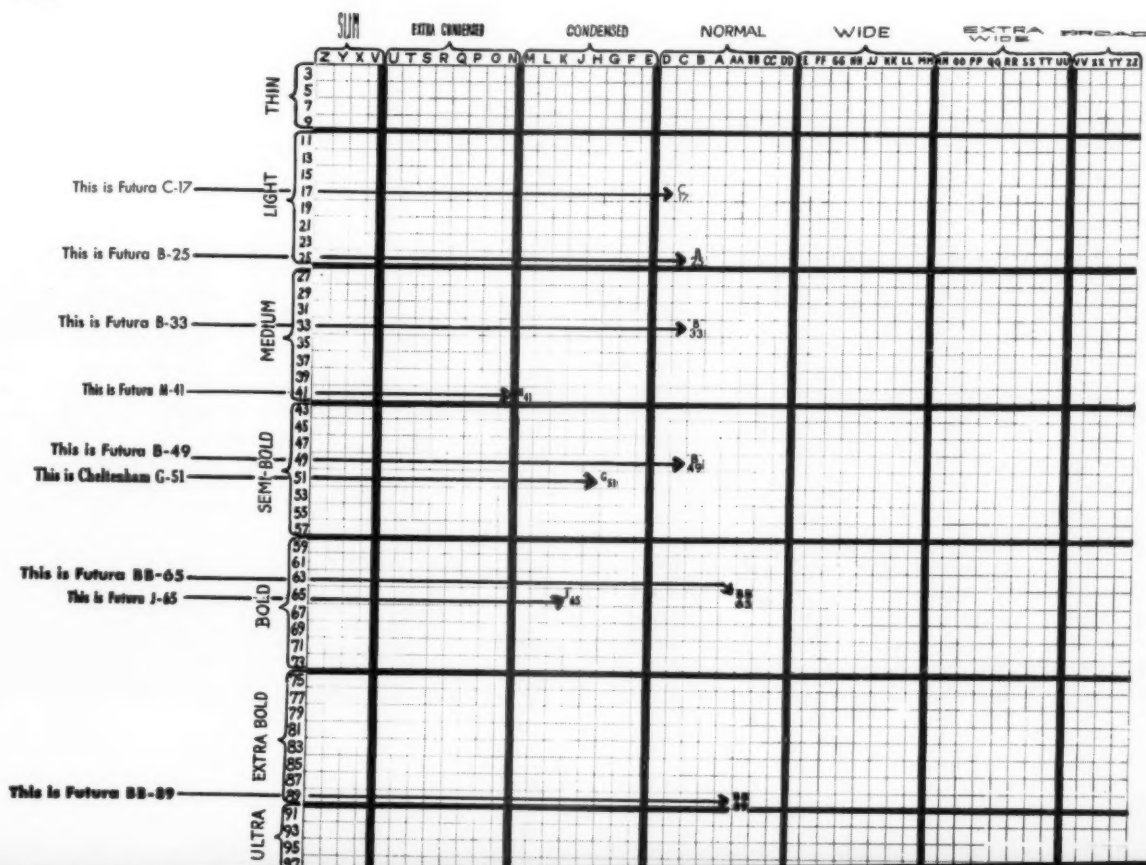


Fig. 1

Fig. 3

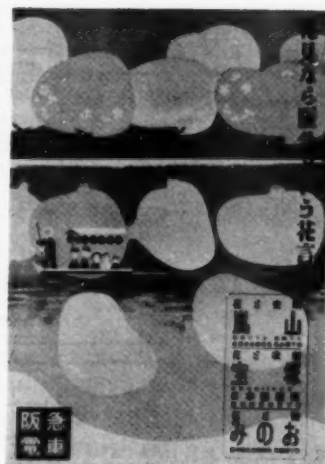




2)



3)



4)



5)

OVER THE HILLS AND FAR AWAY

by Kim Taylor, Assistant Editor, *Graphic Magazine*

In the spring every man's fancy turns as seriously as his savings will allow to thoughts of travel. Northward flies the swallow. Southward goes the whooper swan. Where shall Everyman go?

Official tourist offices seek to show that while all countries may be equal in their attractions, some are more equal than others, and to this end each one sets out to make and maintain its own mythology. So, each year it is repeated that it is always spring in Paris and that under every bird-crowded tree in every blossoming park, a shy girl offers her apples to an eager swain . . . one has come to expect the signature of Peynet in the dust at their feet. To ful-

fil the myth that all Americans hunger after history, official British advertising is rich with a pageantry of kings, castles, beefeaters, bards and beds wherein Good Queen Bess once lay. For the romantic there is India, all ivory and elephants, a peacock land where honeyed women sway under pitchers of water, scented flowers floating in the long rivers of their hair. Spain offers bull fights to the bloody-minded; Japan has cherry-blossom for the poetic; Israel for the religious has a bible background.

Such is the importance of the tourist that countries ordinarily sparse in instances of good advertising art, yet are careful to shine in the official faces

they present: Israel, Portugal and Spain are instances. With greater confidence, France enlists 'fine' artists such as Matisse and Dufy to their country's cause.

At summer's end we return to our own backyards, forgetting all the sweat of conquering new worlds, all the toil of tourist life: we remember only daffodils in the college grounds of Cambridge, lovers on the left bank, 'wonderful, wonderful Copenhagen', French wine, Swiss cheese, German beer. . . . Soon in the winter streets and travel agency windows coloured posters shine again and again the seed is sown in our hearts to be over the hills and far away when our half of the world once more turns into the sun.



7)

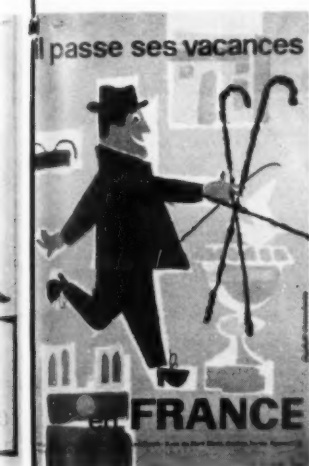


8)

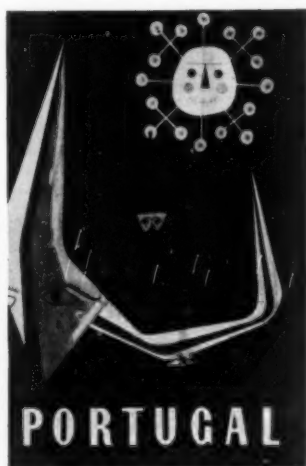


6)

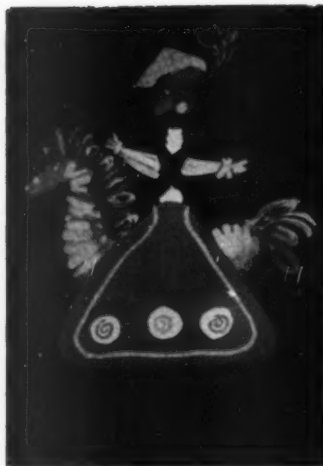
- 1) Kempster & Evans: Poster for Festivals in Britain (illustration & complete)
- 2) Jean David: Israel the land of the bible
- 3) Sigrid & Hans Laemmle: Old Germantown
- 4) H. Ukuno: Invitation to cherry blossom viewing in Japan
- 5) Pierre Monnerat: Who speaks of skiing, speaks of Switzerland
- 6) Manolo Prieto: The festival of the bulls in Spain
- 7) Arne Ungermann: for the tourist association of Denmark
- 8) Bucher Cromieres: He spends his holidays in France
- 9) R. Sebastiao: Visit Portugal
- 10) Henryk Chmielewski: Visit Poland
- 11) E. Murtic: Cover of a Yugoslav travel booklet
- 12) Cover of a travel folder for Greece
- 13) Mehli Gobhai: Newspaper ad. "You're welcome to India"
- 14) H. F. Hutchison: Poster giving directions for sightseeing in London



8)



9)



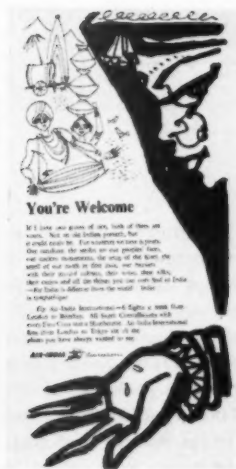
10)



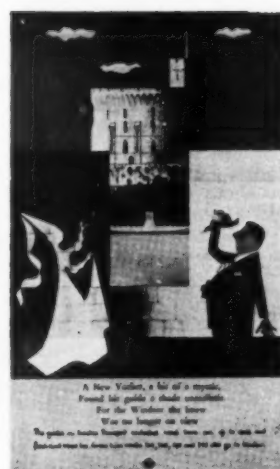
11)



12)



13)



14)

DESIGN... DESIGN... DESIGN *Bal*



1)



2)



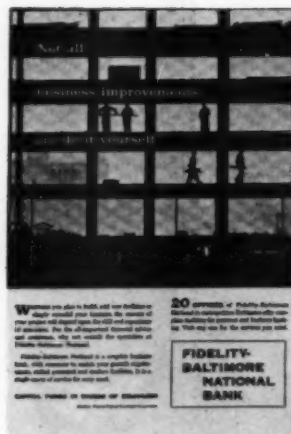
3)



4)



7)



8)



9)

Photography, cartoons, posters . . . virtually every category in the 7th Annual Exhibition of the Baltimore Art Directors Club showed design influence. The show was promoted to the public via TV, radio, car cards and direct mail so that thousands packed the main lobby of the Enoch Pratt Library to view "Baltimore's Best" in art and photography. Show was judged by Guy Fry, Philadelphia ad consultant and past president of the NSAD; Max Johnson, AD at J. Walter Thompson Co., New York; Walter Wilkinson, poster illustrator; and George Ratkai, head creative photographer for Paul Dôme Studio, N. Y. 165 pieces were chosen from 250 entries. Awards presentation was made by George Samerjan, designer and painter.

N Baltimore's 7th shows design influence throughout



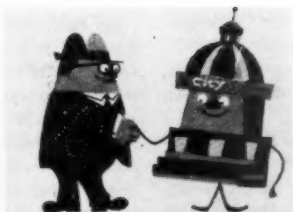
5)



6)



10)



11)



12)

- 1) Magazine ad
AD: George Fondersmith
Art: Mel Richman Studios
Client: Eastern Venetian Blind Co.
Agency: The Joseph Katz Co.
- 2) Magazine ad
AD: William Hunter
Art: Saul Bass
Client: National Brewing Co.
Agency: W. B. Doner Co.
- 3) Trade Periodical ad
AD: Robert W. Lapham
Art: Robert W. Lapham
Client: Olin Mathieson Chemical Corp.
- 4) Booklet, direct mail
AD: George Adams
Art: Paul D'Ome Studio
Client: Polan Katz
Agency: The Joseph Katz Co.
- 5) Posters
AD: Harry Zepp
Art: John MacLeod
Client: Crosse & Blackwell Co. Inc.
Agency: VanSant, Dugdale & Co. Inc.
- 6) Point-of-sale
AD: William Schneider
Art: William Schneider
Client: Cadar Paint Corp.
- 7) Magazine cover
AD: Margaret Rigg
Art: Robert Wirth
Client: Methodist Publishing House
- 8) Newspaper ad
AD: Lyle Cathcart
Art: A. Aubrey Bodine
Client: Fidelity-Baltimore National Bank
Agency: VanSant, Dugdale & Co. Inc.
- 9) Institutional
AD: Gilbert Lesser
Art: Gilbert Lesser
Submitted by: Barton-Gillet Co.
- 10) Newspaper Advertising art
AD: Lew Waggaman
Art: Henry Dravneek Associates
Client: San Giorgio Macaroni Inc.
- 11) Booklet art
AD: Kern Devin
Art: Ed Gold
Submitted by: Barton-Gillet Co.
- 12) TV commercial
AD: George Fondersmith
Art: Robert Krauss
Client: Weiss Motor Co.
Agency: The Joseph Katz Co.



WILL THE MONA LISA S

Former Radio-TV Director for Young & Rubicam and currently author and teacher of advertising in the Graduate School of the University of Virginia. The following article is based on a talk given by Mr. Meade.

Did you ever notice that a question mark is shaped like a fish hook? Maybe that's why questions catch so many suckers. Like me, for example.

After twenty years in advertising I am trying to become a teacher. For three hours a week students in the University of Virginia Graduate School of Business Administration cast their hooks, hidden in the hackles of curiosity:

What makes an ideal ad? Is persuasion better than hard sell? Are reading and noting figures related to sales? Is an indirect headline better? Why is the sample so small in television research? Do those wonderful vodka ads work?

Now I'd like to turn about and do some asking myself.

Successful fine artists—painters, writers and musicians—all place an unmistakable stamp of individuality on their work. Can advertising profit by their example? That is, if each product's advertising were more sharply differentiated the whole stream of advertising might become more interesting and more acceptable to the public—and consequently more effective.

I am here because—like Mr. Brorby—I believe this is a valid view. "Fine arts in advertising?" you say. Does this mean a three-eyed Rheingold girl by Picasso? Or maybe a point-of-sale pickle display

from the still lifes of Caravaggio? Or a Bufferin ad by Dali, with limp watches timing the speed of aspirins dissolving? Do we go to Shakespeare to sell Carter's Little Liver Pills? Will Tristan and Isolde sing the immortal duet: "Winston tastes good—like a cigarette should." Followed by the classic encore, "you get a lot to like in a Marlboro—filter, flavor, flip-top box."

It sounds like fun but it's not quite the point.

Assuming that creative advertising people are well above the average in general education and intelligence isn't it possible that such people can be stimulated by reminding them of things they already know but may have drifted away from in their business thinking?

What can advertising learn from the fine arts? What single facet can we isolate and discuss?

Individuality

Let's take a look at some pictures.

Our teenagers in high school art class can identify a Renoir, the great French Master. The boating party is one of his most celebrated canvases. Renoir's style sticks out of this picture—like whiskers from a Schweppes ad.

And there's Paul Gauguin, the run-away husband who gave up a promising business career to become one of the major artists of modern times. (Quite a lesson in Gauguin. Get a paintbox and quit your job. You have nothing to lose but your expense account.) His "Women of Tahiti" was painted in 1891 . . . showing Gauguin's ability to see beyond

the sarong . . . to capture the spirit of the island people.

Remember Kirk Douglas? Formerly known as Vincent Van Gogh. A tragic genius. A superb draftsman with the rare half-mad ability to paint a sunflower that almost spins out of the canvas . . . Or a night sky like a universe whirling about our head—full of the noise of the spheres or perhaps the sound skidding tires make just before a car crash.

For contrast—an orchard in bloom. A subject daubed with the sentimentality by a thousand painters—yet done with character and tenderness. All old trees have arthritis. Van Gogh understood this.

The point? Individuality.

These men had styles as clear and distinctive as a Hogan wood shot.

And individual style is something all too rare in advertising today. We're copy cats—and I don't mean the kind of copy under the headline.

Take a product like vodka. This potent boon to mankind was once solely associated with the kind of entertainment that led to the Yalta Agreement, strictly a Russian gargle. The first great vodka series—probably in the New Yorker—struck with the force of a Molotov cocktail. It was alcohol's answer to the Manhattan eyepatch. Here was individual style par excellence!

So what happened? Everybody climbed on the droshky and pretty soon you can't tell one vodka ad from another without a scorecard. All of a sudden everybody was out in space in

SELL SOAP?

dinner jackets sipping white lightning like Caspian diplomats. Sales figures will probably prove that everybody benefited from the attention value of the fresh approach. Certainly the vodka martini has multiplied in the land to an extent that must have the pure gin makers seeing spots before their eyes as big as juniper berries.

Copycatting may have paid off in this instance, but might there not be trouble if the customer comes to think generically about vodka—as he did for so long about aspirin (the two being not entirely unrelated)? Could this be a negative aspect of the generic success—a competitive weakness brand-versus-brand? It's something to think about, over the rocks.

Take another product with a broader consumer base—like cigarettes. You can tell I'm not a smoker. No tattoo. No short haircut. No muscles. No bounce. No big pleasure. No girl on my arm. Nothing. I'm not even in shape to open a flip-top box. I've found the smoke for me. An opium cigarette with a Milton filter—so when you get the drug habit you don't really care.

All of which is by way of hinting that the copycats are prowling the tobacco markets too. Come to think of it they always have. They've followed one another from throat-protection to less nicotine to fine tobacco to taste to pleasure. Now the filter brands have taken off like tracer bullets and a sleeper like Pall Malls is up there with Luckies in second place. Interesting enough, Luckies ran fine arts ads for Lucky Strike in the early forties—pictures of the to-

bacco country by such leading American artists as James Chapin, Aaron Bohrod, Thomas Hart Benton and Paul Sample. And they worked. When Lucky Strike Green went to war it had already won a big battle—the skirmish for top place.

Can't the great tobacco industry with its roots deep in rural American life get fresh inspiration from the techniques of fine arts and in doing so find distinction and profit?

I went around trying to discover the big stumbling block to individuality in advertising. What holds us back?

A thing called time. A weary art director took forty minutes out of a typical hectic day to listen to our premise. "Unless you want people to think you never worked in an agency," he said, "you'd better admit that we simply haven't got time to compete with fine art people. They work a year on a picture. We have to get the job done." Management could help. Key creative people have been known to be liberated from routine—with rich rewards in individual work.

about photography

Another element in our business that hampers individuality is the camera. A rose is a rose is a rose. But a color picture of a rose by twenty photographers will set up the devil's own problem among even art directors to detect the style of the film artist. Put four roses in a block of ice and any one of the twenty becomes a hero—proving that the idea plays a major role in individuality too.

A leading art department executive tells me that over the past five years stylized camera work has been emerging. Constance Bannister babies, caught in mid-drool. Irving Penn's magnificent De Beers series. Penn's Jell-O puddings and pie fillings that look so delicious housewives almost put down the Ladies' Home Journal, turned off daytime television and went back into the kitchen.

Or Penn's new Sanka picture of the chef taking a quick one. Close bold work with much impact and with a warm coffee color even in the skin tones. (1)

Look at Howard Zieff's simonizing picture. (2) Kids caught in a moment of genuine happiness at a sight that would send Mother to the closet for a secret drink of sherry.

Another great shot of children by Ruth Orkin. (3) My guess is that baby brother has a crab in his pocket and junior wants it for his own.

Three camera artists at top form. Yet the fact remains recognizable style comes rarely. I wouldn't presume to darken

the dark rooms of the advertising world and banish the shutter clickers to shooting seals with Brownies. They're cheaper than painters. They're faster. They give you and your client a selection. They keep the wheels turning. Yet they're not all showing signs of developing style and distinction. But we use them just the same.

Where do you draw the line? If the old notion that an ad competes for attention is true, then when it competes not only with editorial matter, but with other ads, isn't distinction a must? If you and five competitors are all trying to flag the eye of young women to sell lipstick—and if every one of you shows a photograph of a prototype of young America at her loveliest—plus a lipstick sitting up like a sore thumb—how can she tell which is yours?

What about the cosmetic field in general? Has the advertising world en masse concluded that the only beautiful woman—surely one of God's finest creations—is the photographed woman? Is it true that there's nothing like a dame but a dame on film?

I am the last man to knock pretty girls. But let's face it—they look so much alike (and this is not the optical flaws of the forties). Don't you increase your similarity to other advertisers every time you photograph a gal? And consequently decrease your individuality? I wonder. (If the models have a union, I'm in trouble, but boy, what a picket line!)

Pictures like these . . . Sargent's "Madame X" or his "Wyndham Sisters", Manet's "Model for Folies Bergere", "Lady Frances Wentworth" by Copley, "Mrs. Montgomery" by Sully, "Pinkie" by Lawrence . . . present a fresh challenge to photographers and painters alike. Their lot—linked with that of the art director—is a happy one no doubt—but one full of pressures that make some of the fine art leisuress seem idealistic. One man told me: "Maybe a Nineteenth Century Frenchman could sit around the island splashing paint on Polynesian debutantes but we've got to hack it out."

Mediocrity dies hard under routine pressure.

In an effort to be fair to that happy band at whom I have been shooting arrows—the photographer, the overworked art director and the copy writer—I think we should have printed advertising on an upbeat. I want to offer a gleaming of fresh ads—just a week old—that have impact and individuality and—that minor item without which we would all starve—persuasive power.

I had told my class that the creator of advertising, learning all about his



(5)



(6)



(7)



(8)



(9)

product, sat down and figures out whom he was going to sell to and pretended to be that person. They brought me this fine ad (4) and tossed me one of those hooks. Wasn't the copy addressed to unborn babies? They had me. "The time to start taking vitamins is before you are born." Aside from the reading and noting problems this presents, the ad has much dramatic value. Great stopping power and interesting copy.

Proof that the fundamentals still hold good. (5) A baby knocks 'em flat every-time. Ivory and the beautiful baby seem to be wedded—a happy way to achieve distinction.

For contrast the weathered face of a workman (6)—photography individualistic in its honesty, its sympathy, its subject matter.

Elegance and style. Picasso's blue mood plus slick modern-car photography. (7) Plus—by the way—a deft headline over copy: "Everything says luxury but the price."

Compare these oil workers (8) with your memory of photographs. They have power and character beyond the average camera ability. When the subject is right—and I don't think you'd want Roualt painting the mighty Chrysler—a fine arts type of commission may do an outstanding job. Not on the esthetic level. On the hard attention-getting level.

Finally old Jell-O in new form. (9) Much appetite appeal here.

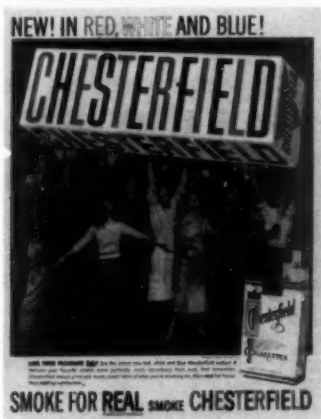
Fine arts, of course, cover more than paint and brush. For today's question bee let's eliminate sculpture and music. I want to get to television before they give me the hook. For the past four years, since leaving Y & R I have been reviewing TV filmed commercials. What have fine arts to offer this pet whipping boy of the Western World.

In print we could suggest that creative people return to fine pictures for inspiration and that they use good painting and drawing for distinction and greater competitive impact.

Surely the masters have little to offer the creator of Bert and Harry Piel. On the contrary. As you know in the television commercial department of today the art director is a key man. And like any creative man he cannot renew his creative drive by looking at his own work and that of his competitors. Television is a picture that moves but primarily it is a picture. Hence there is a stage where design plays an important role. Design will determine the overall character of the commercial—in many cases the broad impact.

Constant refreshment of his designing ability will make a better art man. Looking at Klee and Matisse and Picasso can do more to release a creative flow—it seems to me—than sitting all day staring at a can of Drano. Any trained ad man will say you've got to know your Drano too. You've got to watch it unclog that sink before you can do it justice. Do both I say. Picasso plus Drano make the perfect man. ●

1) Does smoking really stunt your growth?



3) Ring a bell for the biggest ding-dong drink in the world



the advertising world of the itsy-bitsy

by Harry & Marion Zelenko

Well, back to Lilliput, without Gulliver . . . but with Allstate, Gordon's Gin, Four Roses, Seagrams, General Telephone and Chesterfield giving us king-size products and itsy-bitsy people.

There has always been a particular fascination for people and things in miniature.

Witness the never ending popularity of miniature trains, dolls, liquor bottles and any diminutive reproduction.

Here are a few recent examples of Lilliputian scale in national advertising.

4) And how big are the golf clubs?



2) Doing it up grand in a small way



5) On Saturdays the man of the house washes the car and cleans fingernails

MILWAUKEE'S FOURTH



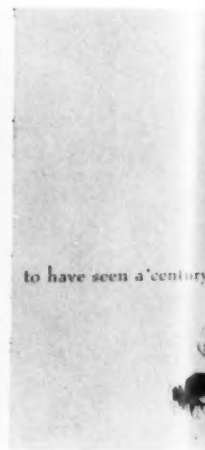
1)



2)



3)



4)

Milwaukee's art directors had the whole town talking about advertising art and art direction for a few days early this summer. The occasion was the fourth annual exhibit of the Art Directors Club. The City Hall carried large lettering announcing "NOW—ART DIRECTORS SHOW—ART INSTITUTE". A local TV station devoted a half hour to a round table discussion of the exhibit by eight ADCM members, plus a humorous skit correcting some popular misconceptions about art directors. The local papers, as noted in the headlines of this story, gave thoughtful reviews to the show. The Sentinel also noted that of all the arts, advertising art is so ubiquitous, so influential, that it both reflects taste and molds taste.

The 200 pieces shown were selected from 725 submitted. The jury (The Sentinel said the public is really the jury) included Bruce Beck, Design Dynamics, Chicago; John Amon, Needham, Louis & Brorby, Chicago; and Frederick Boulton, J. Walter Thompson Co., Chicago. Some of the winning pieces are shown here.

"... the significant cultural expression of our times ..." Milwaukee Sentinel

"... middleman between contemporary art and the general public ..." Milwaukee Journal

puts signs on buildings, is reviewed on television and analyzed by the local press . . .

1) MAGAZINE ADS

Art Director.....	Advertising Art Studios, Inc.
Artist or Photographer.....	Advertising Art Studios, Inc.
Advertiser.....	Wisconsin Conservation Dept.
Advertising Agency or Printer.....	Arthur Towell Inc.

2) MAGAZINE ADS

Art Director.....	Gordon Fisher
Photographer.....	Heiser Studios
Advertiser.....	Whiting Plover Paper
Advertising Agency.....	The Brady Co.

3) MAGAZINE COVERS, RECORD ALBUMS, BOOK JACKETS, MENUS

Art Director.....	Jay Conley
Photographer.....	Janowiak
Advertiser.....	Tripoli Country Club
Advertising Agency or Printer.....	Wetzel Brothers

4) BOOKLETS AND PAMPHLETS

Art Director.....	Ray Dennis
Artist or Photographer.....	Advertising Art Studios
Advertiser.....	Northwestern Mutual
Advertising Agency or Printer.....	E. F. Schmidt Co.

5) FLIP CHARTS & SALES MANUALS

Art Director.....	Morton Goldahol
Artist or Photographer.....	Fred Nomewa
Advertiser.....	Kimberly-Clark Corp.
Advertising Agency or Printer.....	Frank Mayer & Assoc.

6) FOLDERS, BROADSIDES AND CARDS

Art Director.....	Fred Terry
Artist or Photographer.....	John Higgs Studio
Advertiser.....	Harnishfeger Corporation
Advertising Agency or Printer.....	Hoffman & York, Inc.—Wetzel Brothers

7) HUMOROUS ILLUSTRATION

Art Director.....	Al Jacobs
Artist or Photographer.....	Matt Kastelic—John Higgs Studios
Advertiser.....	Schlitz Brewing Co.

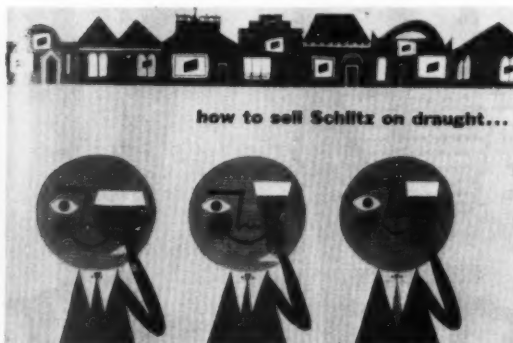


5)

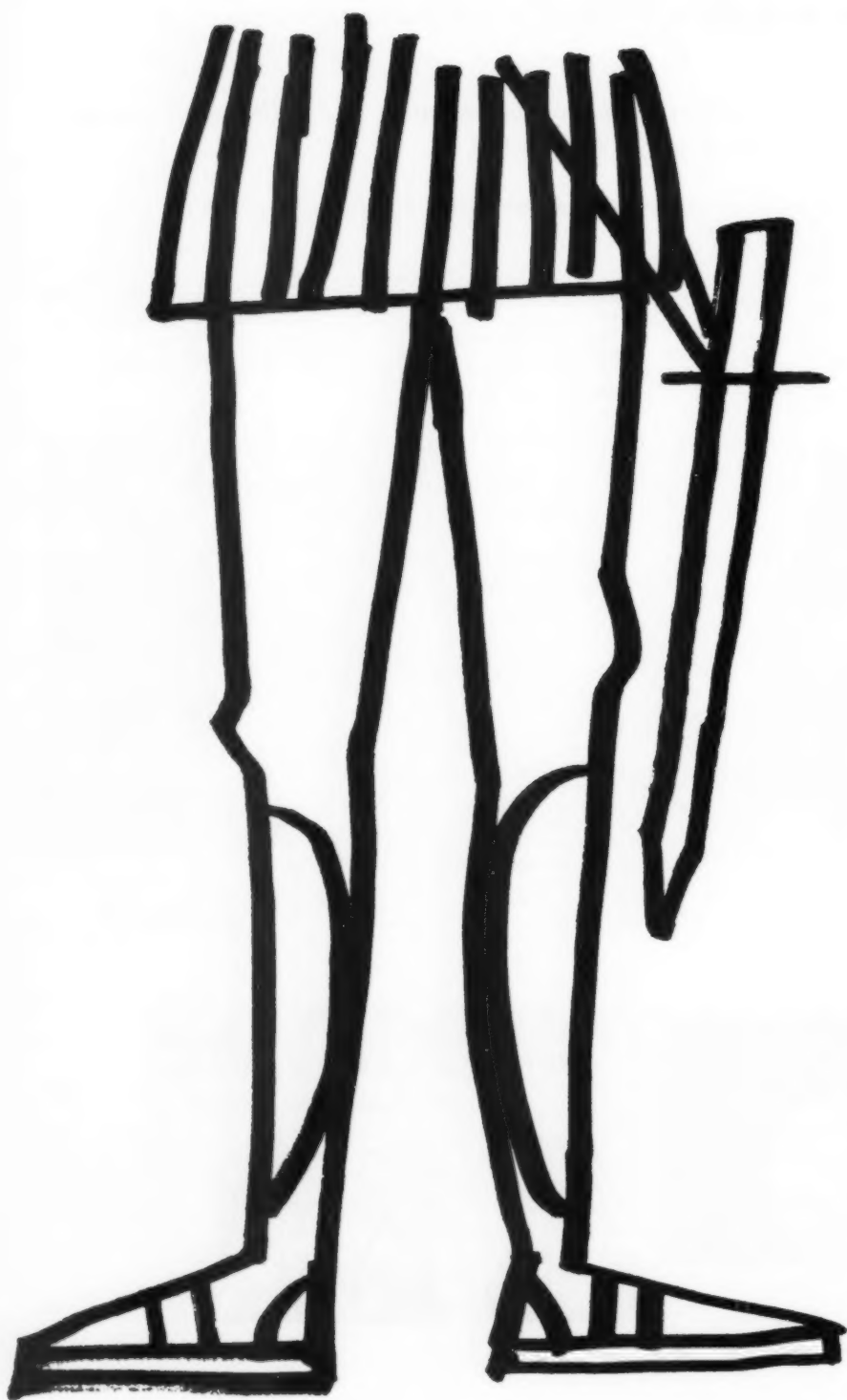
Some thoughts on buying OVERHEAD CRANES



6)



7)



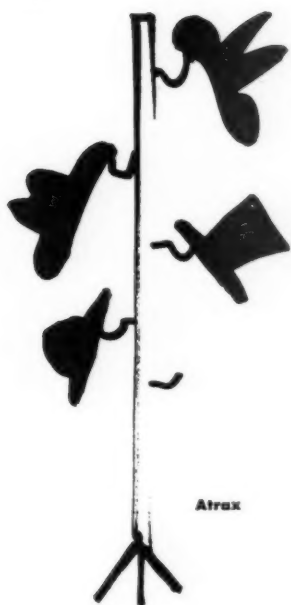
Playbill Open

WHICH TYPEAR

Are you the hot metal type? Or the cold-type? Here's your chance to see yourselves as others see you. Tongue-in-cheek drawings are by Detroit's Tom Clarke and Harry Borgman, who know all the types. Chuckle as you read, and be sure your ascenders aren't showing.

Elongated Roman

Engrav



Eve Heavy



PEARE YOU?

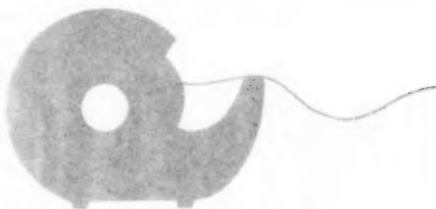


Engravers Roman Bold



Penprint Bold

TAPE TRICKS



*you can patch tubes, repair brushes,
do countless things with transparent tape;
some of these 15 ideas may be new to you*

Don't, advises Minnesota Mining & Mfg. Co., don't try to suspend models from the ceiling with cellophane tape. It isn't strong enough for that. But some of the ways an artist or AD can use tape to good advantage are suggested in the following set of pictures, supplied by MMM.

- 1—Let's start with a very popular tape trick—mounting acetate flaps on artwork for color separation. Transparent cellophane tape does the job in a wink. You can anchor protective flaps over layouts or finished art the same way.
- 2—Tape is also a handy tool for fastening color swatches to finished art prior to sending it out to the engraver. Nothing will come loose either, because cellophane tape grips immediately on contact and holds firmly indefinitely.
- 3—Nothing's nicer than a clean drawing board . . . so why not keep it that way with a protective paper cover. Don't forget, of course, to use cellophane tape to hold the cover firmly in place.
- 4—Do a neat, nearly invisible mending job with cellophane tape on torn layouts, copy, type proofs, tracings, photostats, and any other torn items in need of repair.
- 5—This art director knows the value of cellophane tape for holding layouts to mounting board, and for taping pictures or layouts in mats.
- 6—Don't forget this trick . . . use cellophane tape to tape your revisions or alternate-choice suggestions on comprehensive layouts or finished art.
- 7—Make sure that your important notes

and reminders get prompt attention by using cellophane tape to hold them in prominent places . . . on lamps, door-knobs, telephones, etc.

8—Add extra pieces of type or art to below-minimum photostat job by using tabs of transparent cellophane tape to hold them firmly in place.

9—Want to blank off an area on a pastel drawing? Transparent cellophane tape peels off neatly, and gives you a knife edge. It simplifies frisketing for airbrush work, too.

10—Save that favorite brush! A few simple wraps of cellophane tape will make it good as new again. Ferrule breaks mend neatly, also.

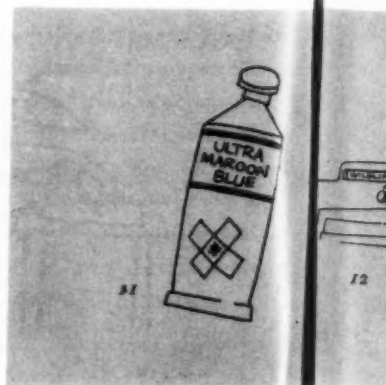
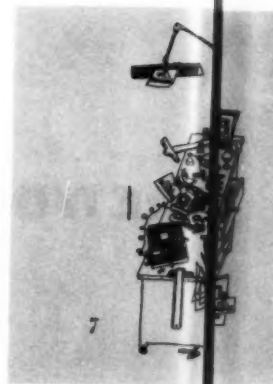
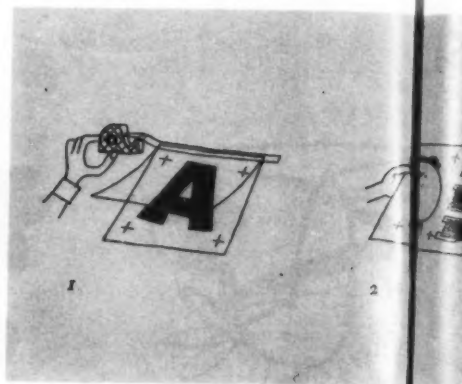
11—Transparent cellophane tape does a fast, neat patch up job on broken or punctured tubes of water color, casein, or oils.

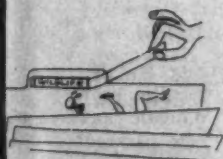
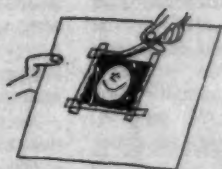
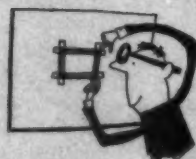
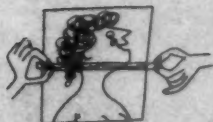
12—Here transparent cellophane tape performs two jobs at the same time . . . not only does it hold identification tabs securely to file folders, but it protects the surface of such tabs at the same time.

13—In order to make sure that materials are filed and kept in their proper place, use strips of cellophane tape to hold identification labels in place.

14—To keep your paint from drying out simply seal the cover to the jar with a strip of cellophane tape.

15—Don't try this . . . cellophane tape isn't that strong! But, don't forget that cellophane tape can be used for such tricky modeling problems as holding a ribbon to a bald-headed baby's head. ●





DESIGN VS RESEARCH

Creativity and its application to package design was stressed at the Second Annual Design Symposium held in June by the Package Designers Council at Silvermine, Conn.

Dividing the forum between the pros and cons of design vs. research were 14 speakers. While market research was admitted as being a force in the background preparation of a new package design, both the majority of speakers and the floor questions tended to vindicate the power and value of the esthetic aspect of design.

Joseph Sinel peppered the meeting with comments that were typical of the feeling. "The U.S. is a country where I sit in a group of designers, and I do not even hear the word 'beauty' spoken... Beauty is something you make the businessman afraid of. You must not say 'beauty' in his presence. You must not say 'arts' in his presence. I think otherwise."

And Will Burtin summed up with, "In our field, there is a great deal too much respect for the assembly of facts, and too little respect for the... leeway that the interpreter of values needs."

Striking from the other end of the pole was Richard Manville of Richard Manville Research, Inc. "...when the product gets down to (the consumer's) basement, how well does the package stand up on her shelf. It is great... to take it out to editors of beauty magazines, and to women's clubs, and be talked about around the office. But where the hell is the poor slob who is doing the washing: where does she end up?... To fulfill your functions, it seems to me you should not design for designers' and art directors' awards."

either-or...

The conference was a fusion of the design-and/or-research question and the problems of the individual designer in his relation to his design job, his client and his own organization.

Leading off in the chicken-or-the-egg question of design and research was Mrs. Dorothy Diamond who writes Tide Magazine's "The Woman's Viewpoint." Can the sale of a package be equated with the research that's done among women to develop its design? Yes, says Mrs. Diamond. Yes, if... "Basically, we women are interested in more convenience, in making life easier. Therefore, I think we are interested in three factors of package design." Heading the list was ease of storage; followed by ease of entry and effectiveness after opening; and provisions for display use of the package such as on the table or in the room.

color dominance...

Panelists discussing "Adventures in Consumer Reactions" were Howard Ketchman, colorist, designer and author; Vance Packard, author of "The Hidden Persuaders"; and Richard Manville.

Ketchman, who directed the color advertising service of E. I. DuPont from 1927 to 1934, made his point: "When it comes to design, whether it is a package or it is a product the color is the first thing people notice, and it is the one thing they remember the longest."

irrationality the rule...

Packard agreed to the significance of colors and even further stressed the overall package. "I became interested in the package because as I got into the studies of why people buy what they do, you find more and more they buy for a completely irrational reason based on the package."

"In my research, one of the things that fascinated me was that advertising men themselves kept saying (competing products) are all the same. What that proved was it took their genius to make them different... there is a search on for helping people discriminate on an unreasonable basis."

Since the rational approach wouldn't

sell, research had to categorize a buyer's irrational reactions. Thus the design of a package or a product had to answer certain emotional needs of either the buyer or the seller. These included: creating an emotional appeal image; personal identification—the self-image in our purchases; relief from hidden guilts and anxieties by offering reasons for being self-indulgent and leaving the puritanical childhood admonitions; sexual reassurance; appropriateness for purchase by that particular class—the symbolism that the purchase represents; making the buyer feel he has a right to buy what was never considered within his province—women buying beer as an example; enhancement by superlative—the costliest, the biggest, the best; the one-two punch of creating style obsolescence; impulse buying resulting from package design, color or visual components, and resulting in an image that "helps the buyer see the end product."

Manville rounded off the researchers' presentation with audience-arousing remarks. He objected to stating that success or failure of a sales test is the end-result of a market research project. And he opposed the application of do-it-yourself research techniques applied to business where these needs for specialists were apparent.

the missing link...

Claiming that the designer is "the important missing link between the producer and the consumer," Manville continued, "Researching the new package actually must fall into two stages. One, prior to the preparation of the package and the design; and two, after your package has been formulated."

Package designers, Manville felt, were defaulting by letting the manufacturer turn to research outfits instead of presenting the complete package of research and design. "Get a good outside organization," he advised designers. "Make a tie-up with them. Make sure that you are willing to live by what they tell you. Make sure you learn their

package designers debate relative emphasis of research and esthetics in creating packages that sell

viewpoint and that they learn your viewpoint."

Six panelists left the topic of research per se, and dissected the problem of the designers' organization and the whys and hows of his work.

In two well thought-out talks, Ray Stock, executive vice-president of Frank Gianninoto & Associates, and Lee Epstein, lawyer, approached the topic of the designer as a professional, his work habits, his competition, his remuneration.

Calling the package design field an exciting profession with an exceedingly bright future, Stock stressed that "management today is more sophisticated in terms of design. It is better able to recognize a good idea and approach; quicker to recognize an understanding of the problem and well able to separate pure design from a sound merchandising approach."

The field is wide-open, Stock felt, and there is no need to concentrate solely on the "big-names." "Just recently, we completed a design assignment for (a company) whose products are sold in one state. It was a stimulating experience to work with the president and his associates and learn of the deep conviction they had in the selling power of design . . . And let's not forget that this new type of client can very easily be tomorrow's giant, and if the relationship is satisfactory, the designer can share in the growth of his client."

Calling growth "the happy consequence of turning out good work," Stock reminded the audience that the danger of the designer growing big is always present. "What happens to the designer at the head of his own business, in terms of his own creative powers, as he becomes more and more of an intermediary, a salesman, and less and less a designer?"

Stock answers his own question. "The greatest asset in a firm, which has grown beyond the one-man organization, is

the design staff." Emphasizing that to handle this sensitive and volatile group so as to work for harmonious team effort, his firm uses the design conference. "I feel that designers must not be treated as workers on a kind of giant assembly belt, each plugging away at some detail without knowing what product is being made, what the totality must be . . . The creative process is always stimulated by such meetings."

Calling the delegation of design responsibility the greatest hurdle for the change-over from a "one-man" to a company or "group-man", Stock states that when the designer "begins to accept the fact that someone else is able to properly interpret his ideas, initiate some original ones, and even handle client contact successfully, only then is he on his way to building an organization."

Closing the subject of the design staff, Stock ended with "the delegation of design responsibilities pays dividends in other areas than lightening the designer's load. Permitting staff designers to work on an unlimited basis many times is the means of tapping unsuspected, creative resources."

Epstein tackled the difficult subject of ethics, using his experience as a lawyer with the legal profession's codes as well as his experience with design clients.

"The problem is one of professionalism," Generalizing, Epstein felt that the "public will take you pretty much at the valuation you place on yourself. If you are going to act in a cut-throat competitive manner, that's how your clients are going to treat you. If you treat yourselves as professional people and go out for business with dignity, I think you will be met that way . . . If you want to act like a profession . . . sell a service and not a product. While you call yourselves package designers, you are not selling a package."

what does PDC mean?

Epstein sounded the keynote of ethical conduct: Discipline within the pro-

fession. And continued with an emphasis that "the PDC should mean something. You cannot at this stage get the State to say that you cannot call yourself a package designer unless you pass an examination . . . If PDC means something, you can say, 'you are out of the organization,' and it might mean something. If you tell somebody now you will take the PDC off his name, he says, 'who cares?'"

avoid price competition . . .

In answer to questions from the floor, Epstein felt that setting minimum fees might actually mitigate against the smaller man for whom the schedule was set. "If I can get a big name for the same fee, why should I get somebody I never heard of?" The optimum, of course, is to avoid competition on a price basis, but Epstein quickly pointed out that this doesn't always work out. Both he and Stock discussed this problem in relation to designers among themselves and also from non-design organizations such as printers and ad agencies who offer design as a "service."

Four speakers approached the topic of "Creative Talent, Effectively Applied." Ernst Ehrman, PDC Designer; Robert Gage, Head Art Director and a Vice-president of Doyle, Dane & Bernbach; Maxwell Rogers, Director of Package Design of Avon Products, Inc.; Milton Immerman, partner, Walter Dorwin Teague Associates.

Discussing the element of time in relation to creative talent, none of the speakers felt that you can work out a formula.

Conformity was the major problem in relation to creativity. Ehrman summed up the general feeling.

"The designer is a pacesetter," but "If he is really striving for effective application of his creative talent that pace must not be too swift for his two masters, the client and the consumer."

. . . buck the crowd . . .

Gage: "No amount of research will ever replace the great designer with the great idea. The danger to men all over the world is that they are in the danger of becoming robots. What we need is individual courage, courage to buck the crowd, to create the thrilling design . . ."

Rogers: "I think that there is a great danger . . . about finding ourselves falling prey to conformity, actually creating a conformity for ourselves without recognizing it . . . I feel that we must not fail to recognize the importance of imagination, the things that come to you when you least expect

them to, and cannot be brought about by any kind of pattern."

Immerman: "We are creative man and women, and it is vital that we maintain intellectual climate that will enable us to pursue original thinking and graphic expression thereof for our society."

These sentiments were even more forcefully expressed by three panelists who took up the cudgels for creativity as the over-all governing rule, opposing the morning's emphasis on research.

an obligation to quarrel . . .

Martin Prehn, Design and Account Supervisor in Packaging at Donald Deskey Associates, stressed that "there is an obligation on a designer's part to quarrel with his client; to *not* accept some of the restrictions that are outlined; to determine what are bona fide restrictions and what are not; which are based on fact, and which are based on tradition, fear, other things which tend to block those things which do make sense."

Both Will Burtin and Joe Sinel, independent designers of long experience, continued to explore the philosophy behind a designer's work.

Burtin felt that "we designers are a profession whose work has emerged as an important thing between the producer and the buyer . . . More than that is the fact that design has emerged as an all-encompassing present, which includes all the areas of approach from architecture and from painting to motion pictures and TV programs."

What does design mean? "What is meant is that a sufficient number of experiences have been accumulated and are open for comparison as well as study . . . and is increasingly dependent upon interpretive capabilities."

Burtin offers an emphatic yes about the existence of a designer's philosophy and feels that a designer has more to do than just a package or the industrial unit which he is developing. His responsibility extends further: ". . . given all these materials . . . and techniques, what are you going to do with them? Are you enhancing your environment or are you destroying your environment?"

research time lag . . .

Attacking in the most stringent of terms, the prevalent thinking that research is the answer to all design problems, Burtin felt that even researchers

would agree that the time lag between the setting up of the survey and the correlation of the data would produce new changes, and, therefore, make the report invalid.

"If (the designer) wants to survive as an individual in his profession, he must interpret, he must convey an understanding of a far more refined approach to those sensitivities that are interpretable on an individual plane. And he finds that this is a matter of judgment which involves a great deal more than trying to fix proportions percentage-wise, and fix colors on the basis of sensitive sorts of barometers. In fact, just as soon as a researcher has established a certain outline of what has been done, and what is being done, he finds that the situation has changed and the entire material cannot be used as an instrument of looking forward, but, rather only as a condenser of what has been done."

culture's supermarket . . .

Joe Sinel took the discussion into the supermarket of today's culture. "(This) is a country where there are so many things in the realm of visual communications thrust upon us by two organized institutions alone, advertising and the motion picture, it is impossible for the average individual to understand, to consume that message of communication. Consequently, he or she has to depend upon a selection of the things that are placed before him or things have to compel their attention and their merits upon them."

a fatigued decision . . .

Sinel continued taking to task the major packaging decisions ". . . fortified by research in every department of business enterprise, the executives of corporations sit around the conference table and talk until each opinion and each concept is cancelled out, and then at the eleventh hour a fatigued decision is made on a compromised basis, so that it is difficult to understand how they could come to such a conclusion, or why any purchasing public would be interested in it."

"Do not let us fool ourselves that every package that is put on the American market is a success. They are not by any means."

But all is not lost. ". . . there is a much broader consciousness in the United States today regarding the broad

subject of design, the infusion of design into the . . . product. And there is a greater spread of design . . . Today, there are thousands of companies that would not think of putting out a product . . . without the aid of the designer."

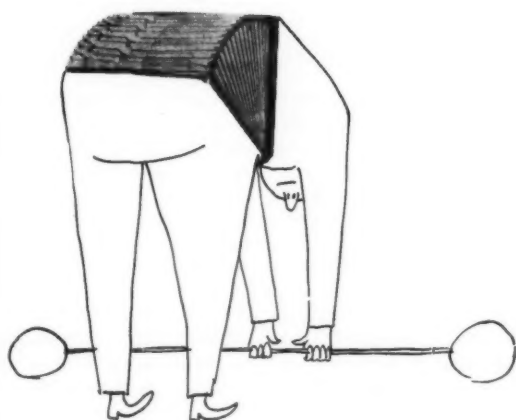
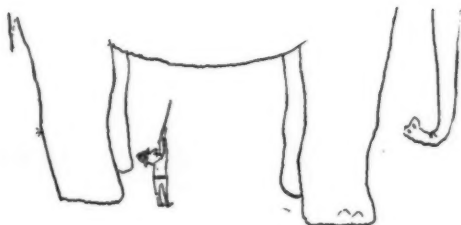
Yet, "there seems to be a great absence of design because there are so many hundreds of thousands of products that do not bear evidence that the designer has had very much to do with them." And lest we become too complacent about any design advances, Sinel talks about our "visual halitosis," the "broad area of esthetic illiteracy," and the "businessman who frequently is much more convinced in terms of values of his occupation than we the designers are apparently convinced of the terms in our professional occupation."

But Sinel looks to the wide-world future. "There is still the opportunity. But there will never be any vital advance in the design of the American product and the entire activities surrounding the merchandise of material for people to live with until the designers themselves assert their sincerity of purpose, and have the audacity to make a basic contribution in spite of whatever evidence is given to the contrary."

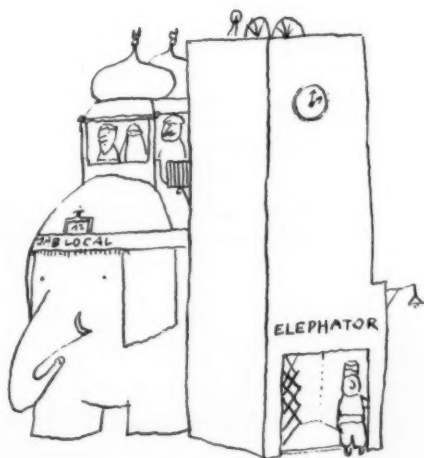
The opposing arguments of Burtin-Sinel and Manville were put into immediate discursive operation early in the day when the Heinz catsup bottle was established as the designer's straw man and the researchers' nemesis. Each speaker who used this as an example, gaily picked what he felt to support his claims.

And it was the same bottle which resulted in the one miltown that offered a reconciliation between the diverse opinions. From the floor, Henry Berger, Merchandising Director of Robert Seidman Associates, brought up the question of integrated marketing. "A good example is what everyone has been referring to this morning, the catsup fiasco. While there are a lot of factors in it, I can point-up two which I think show the need . . . for doing integrated marketing in the packaging work."

The first factor was no tie-in between the advertising campaign and the appearance of the new package. And secondly, that package work does not necessarily mean a product change; and if there is no product change, the public should be so informed. ●

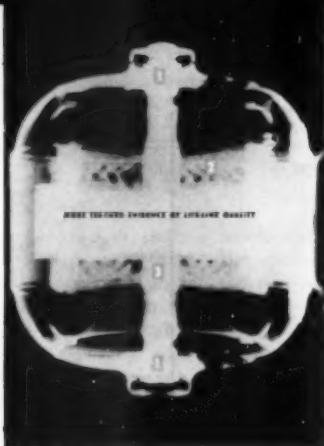


A breath of freshness blew into New York recently when French artist Tomi Ungerer bounced off the boat. He's hitch-hiked all over Europe, served with the French police in North Africa and didn't go to an art school. His work is too individual, too personally vibrant to have gone to school. It combines vitality with humor. Although he also does oil paintings and aquarelles and frescoes, posters, magazine illustrations, candy wrappers and wine labels, since coming to the United States he's been hitting the jackpot with cartoons, illustrations, and greeting cards (see *Sports Illustrated*, *This Week*, *Charm*, *Esquire*, *Hallmark cards*) but his big hit to date may be his children's books which he dreams up, writes, illustrates—such as “The Mellops Go Flying”, story of a family of pigs who build an airplane and run out of gas in midair. ●

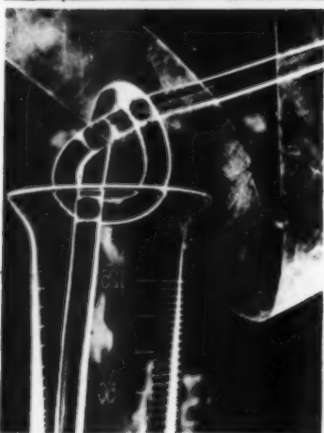


UPCOMING ARTIST *Tomi Ungerer*





1)



2)

SCIENTIFIC SYMBOLISM ... CAR

In the Spring of this year the Association of National Advertisers ran its second annual workshop program on "Advertising to Business and Industry." Mr. Stickle was one of the speakers and the following article is based on his comments at that meeting.

Fred Stickle was born in Canton, China, in 1906, spent his childhood in New York City and by the time he had reached his 'teens was living in Pittsburgh. He studied at Carnegie Institute. He's now living in Cleveland, where he was a charter member and the first secretary and fourth president of the Art Directors Club. For the last eight years he's been head AD for the industrial products advertising of Westinghouse Electric Corporation, prepared by the Cleveland office of Fuller & Smith & Ross Inc. Along the way he's also AD'd for BBD&O, for printing firms, and for one spell of four years was a freelance designer.

The tremendous advancements of science and technology have brought to



The new, clean and quiet turbine engine, Westinghouse's latest, is the most advanced yet in the world.

High speed turbine engines have been a staple of Westinghouse for years, and the company's reputation for reliability, efficiency, and economy is well known.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

For an equal in size, weight, and cost, the new turbine engine is the most advanced yet in the world.

An unusual approach to the visual presentation of indu

- 1) X-RAYS are now widely used to detect hidden flaws in castings and metal parts. This one gave an unusual view of an industrial motor.
- 2) SYMBOLISM of a product—Thermalastic insulation. The beaker represents its chemical nature, the ribbon-like strip is mica, and the knot shows its flexibility.
- 3) RESTRICTED MILITARY MATERIAL provides a tough illustration problem. This solution to the "classified vehicle that wasn't there" is a case history explained more fully in the text.
- 4) SCALE MODELS constructed from scientific data are usually interesting. This atom model was made of some wire and beads. Photographed out of focus, it was quite convincing.
- 5) MULTIPLE-EXPOSURE shows the motor from several angles to give new interest to an otherwise ordinary product.
- 6) LITERAL approach. This unusual demonstration proved that the motor continued to run while submerged in a tank of water.

CAREFULLY AIMED

industry many new instruments which were formerly considered laboratory novelties. The X-ray, microscope, spectroscope, oscilloscope and the vast number of electronic devices used for testing, measuring, recording and computing are now the common tools of industry. These tools have moved the frontiers of research and development directly into the industry itself. Several of our newest industries—aviation, chemical, synthetics, and electronics—are literally vast research and development laboratories producing new and better products every day.

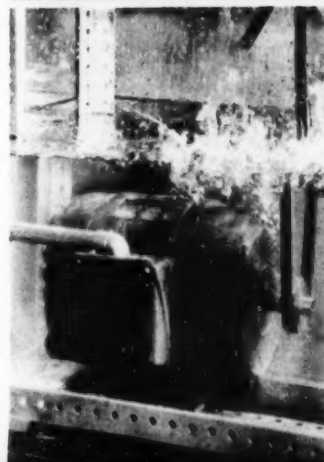
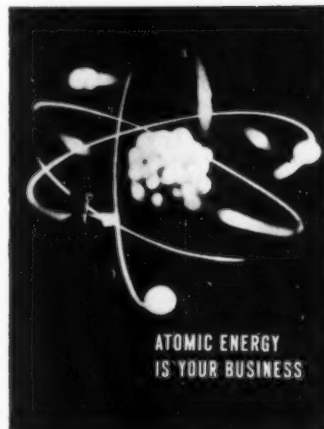
But more important than these instruments are the men who use them. They are young, scientifically trained and technically minded men who hold positions of importance and influence in their industry. It is to this large technical group that the visual approach we are discussing has been directed. We have tried to solve each of these visual problems by carefully selecting the scientific symbolism most directly related to the subject of the advertisement and the technical background of

the reader.

This approach requires the service of a technically-minded art director who has a general understanding of these new scientific "tools". This is most important. Otherwise, the ads can easily become obvious "phonies" which are readily detected by the technical reader.

That this approach is successful is evident by results. Their effectiveness is proven by Starch and Readex reports, business and trade paper performance awards, inquiries, and traceable sales.

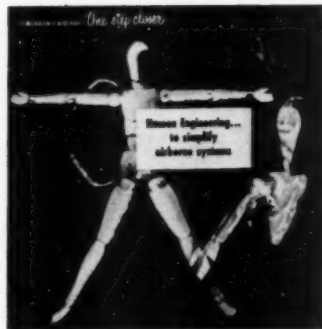
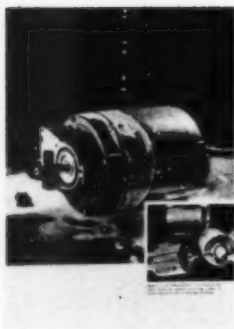
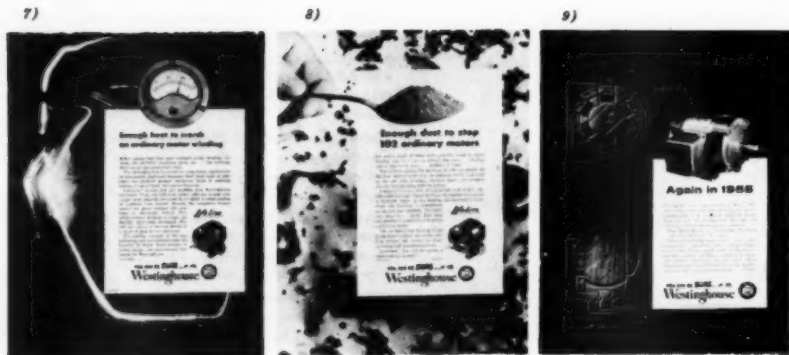
I should like to call attention to a sometimes overlooked principle of good advertising. As the popular song states, "It Takes Two to Tango". Likewise, no agency can take full credit for a successful advertising campaign. There also must be a cooperative client with vision to comprehend and approve the recommendations of the agency. I consider myself most fortunate to have been a party to this ideal client-agency relationship. Furthermore, I have been lucky to find a commercial photographer, Bill Richards, whose understanding and technical mastery of his profes-



tion of industrial advertising



by Fred H. Stickie



10)

11)

12)

- 7) INFRA-RED photograph was made on film sensitive to rays below the visible spectrum. It shows insulation breaking down due to overload of a motor coil.
- 8) PHOTOMICROGRAPH of dust stopped readers of this motor ad. It related to the importance of dust-free bearings.
- 9) BAS-RELIEF effect is produced by the slip negative-positive method. The famous Tesla patent drawings of the first polyphase induction motor supplied the background.
- 10) STROBOSCOPIC light reveals action too fast for the eye to record. Water pouring on a motor was "frozen" in space to show its moisture resistance.
- 11) MACROPHOTOGRAPHY adds new importance to normally small objects. These silicon diodes are shown actual size at the bottom of the ad.
- 12) SHADOWGRAM illustrated "Human Engineering"—the measuring of man's intellect as well as his physical and mechanical structure.

sion have contributed much to the final solutions shown here.

Art directors and artists are imagined to possess some God-given magic that enables them to pick up a pencil or brush from which, suddenly, great creative ideas and things of beauty flow. Nothing is further from the truth. An artist must go through the same, slow, methodical thought processes as does everyone. He cannot put on paper what he does not comprehend. If he does not understand the problem, he can't possibly arrive at an intelligent solution. He needs all the information available before starting a job. I mention this at length because it is most important.

One morning, about two years ago, an account man rushed into my office with the usual comment, "Fred, I've got to have a layout for a two-page ad by tomorrow night". That, in itself, did not startle me. But when I asked about the product, he smiled and said, "A 'classified vehicle' powered by a Westinghouse turbojet engine has just established a new speed record. They want an ad to announce it, but we can't show pictures because it's 'classified'." This was about as close to having absolutely nothing to work with as I had ever been! It wasn't until late that afternoon that a solution occurred to me—if I can't show it, I'll

show where it was!

A radar antenna was made of an old parabolic reflector from a photographer's floodlight, a three-legged candlestick, and miscellaneous parts from a junk box. However, it successfully fooled the engineers who okayed the ad.

This also seems a fitting ad with which to conclude this brief discussion. It pretty well symbolizes the constant search for those thin, elusive threads of creativity which sometimes lead to a new idea. Keep in mind the vast and unexplored possibilities provided by these new scientific "tools" of industry. Apply them carefully and appropriately, and you can benefit from this "Unusual approach to the visual presentation of industrial advertising".

Mr. Stickle presented 51 slides to demonstrate the great visual variety and flexibility this technical approach provides. For example, seven photographic techniques were used to sell industrial motors: literal, x-ray, infra-red, photomicrograph, bas-relief, stroboscopic, multiple exposure. The slides also included shadowgrams, macrophotography, and combinations of each. He also stressed the importance of giving the art director all available information before starting a job.



Joyce



The signature "Joyce" you may have seen on fashion illustrations belongs to Joyce Vincent. Kansas City born (1930) her only formal art training was in fine arts, but her flair for fashion brought her to New York in 1953. In the past four years she has worked for such department stores as Oppenheim Collins and Sterns, and currently handles fashion, lingerie, and children's accounts for such agencies as Altman & Stoller, Lester Harrison, Silberstein & Goldsmith, Melvin & Jesse Levine. She illustrates catalogs and brochures—some recent jobs being for Botany, Kayser, Wanamaker and has done illustrations for Parents Magazine and Modern Bride.

Husband Tom Vincent is a young American painter who has exhibited at the Museum of Modern Art and the Corcoran Gallery. Joyce is repped by V. de S. Gebb.

UPCOMING ARTIST





**the TYPE SHOP door
THAT'S OPEN
24 HOURS A DAY
for overnight service
throughout the East Coast**

Yes, within 24 hours after your layout and copy arrive at Progressive's Detail Desk, you can be looking at proofs—or negative or positive prints—delivered by mail or messenger.

In addition to this fast, round-the-clock service, Progressive provides all forms of composition—Hand, Monotype, Linotype and Fotosetter—and one of the largest selections of type faces available anywhere.

Need a hard-to-find face . . . need it in a hurry . . . need it set with skill and attention to detail . . . need it in more than one place at once? If you need any or all of these, you need Progressive! Booklet AD-10 describes our complete facilities. Write for it now.

PROGRESSIVE
COMPOSITION COMPANY
9th & Sansom Sts. Phila. 7, Pa.
WA inut 2-2711



NEW YORK
WILMINGTON
BALTIMORE
WASHINGTON

Murray Hill 2-1723
Olympia 5-6047
Saratoga 7-5302
Executive 3-7444

**in
Philadelphia**



Phil Veloric New art representative to **K.M.L.G.** Kramer, Miller, Lomden, Glassman Studios, Philadelphia, is Phil Veloric, who has been very active in the industrial design and exhibit field. A graduate of the Tyler School of Fine Art at Temple University, Veloric has taught and exhibited in the Philadelphia-New York area.

**Philadelphia News
enlarges body type**

Another switch to large body type was made when the Philadelphia Daily News changed over from a 7½ point type to Linotype's 9 point Ionic No. 5. The new point face is the largest of all the local papers. Daily News publisher David Stern reported Ionic was chosen "because it is easier to read." The 9 point face is used on a 10 point slug. Column measure remains 11½ picas.

**Typographic Service Inc.
opens Wilmington office**

A new sales and service office has been

opened in Wilmington, Delaware, by Typographic Service Inc. New office address is 920 Shipley St., Olympia 8-4229. The Wilmington office will make pick-ups for Philadelphia companies Typographic Service Inc., Typo-Photo-Composition Inc. (both in New York and Philadelphia), Rapid Reproduction Service.



Ad-Graphic club These new officers of Delaware Valley and members of the board of directors of the Advertising-Graphic Arts Club of Delaware Valley are planning activities for the coming season—meet-

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
Market 7-6655 • Prompt delivery service

george faraghan studio



6th st. 20th st. • phila. 3, pa. • lo 4 5712
represented by william a. moore • nancy kelly

ings begin this month. Seated, left to right, secretary Olive Mumme, Princeton Polychrome Press; president Thomas Kennedy, Kennedy-Ceglia Advertising; vice president Frank Bailey, Trenton Printing Co. Leaning over their shoulders are directors Robert C. Froehlich, The Studio; Vincent Ceglia, Kennedy-Ceglia Advertising; Harold Phares, Allstate Engineering & Development Co.; and treasurer Earl J. Livingston, R. W. Westervelt Co. Outgoing president A. F. Shear, of De-Laval Steam Turbine Co., not pictured, will also be a board member.

Membership is open to those in advertising and graphic arts. Information from the club at P.O. Box 396, Trenton, N. J.



Mel Richman adds Graphic designer
Bass and Gretzer Marilyn Bass and
illustrator John

Gretzer have joined the staff at Mel Richman, Inc. Miss Bass, a graduate of the Philadelphia Museum School of Art, was an illustrator-designer with Arch Art Inc. Gretzer, who studied at the University of Omaha and the Kansas City Art Institute, was a free lance illustrator specializing in editorial and book illustration.

(continued on page 101)



THE
FLAX
CO.

ARTISTS' MATERIALS
DRAFTING SUPPLIES

176 N. Wabash Ave.,
Chicago 1, Ill. FI 6-4395

SS EVEREADY FRISKET



Ready frisket that stays down, will not blow up, easily removed, stays tacky indefinitely, extremely transparent, leaves no residue.

Phone Superior 7-2006-7 - Samples on request

SS Artist Materials Inc., 712 North State, Chicago, Ill.



New advertising art group in the Wrigley Bldg.
410 NORTH MICHIGAN AVE., CHICAGO 11, ILL.

the **GUIDEDGE** for precise work
the **NOREdge** for close work ... *both are*
steel drawing board edges

for data check with your dealer or write
NEAR-NORTH GUILD CHICAGO, ILL.

in
Chicago

North Shore Art League to provide art scholarships

The North Shore Art League, Winnetka Community House, Winnetka, Ill., will provide art students in the area with scholarships to the Chicago Art Institute. To aid the scholarship fund, the league sponsored an art show of the combined collections of Nathan Cummings and Mr. and Mrs. Robert B. Mayer. Myrtle E. Todes is chairman of the special committee. Leslie Bezark is committee treasurer.

Charles O. Hustung

After less than a week's illness Charles O. Hustung, vice president and director of the Leo Burnett Company, Chicago, died at Passavant Hospital. Hustung had joined the Leo Burnett company as account executive in May 1944 and was made a vice president six years ago. He was named a director last January. Before his association with Leo Burnett, he had been in turn an account executive with Young & Rubicam, a representative for Time, Inc. and for Crowell-Collier, and on the sales staff of Bauer & Black.

STA elects Gordon Martin

The Society of Typographic Arts, at its annual meeting elected as president, Gordon Martin, designer and proprietor of The Type Shop. Other officers named include vice president Francis W. Goessling, AD at U. S. Gypsum Co.; vice president Herbert Pinzke, consulting designer; secretary Phoebe Moore, free lance designer-artist; treasurer John Michael, owner of Acorn Press. New members of the board of directors are Robert Moore, Gladys Swanson, Norman Cram. Sarah Taylor Leavitt was elected a Fellow of the society.



Rene Burvant to Formerly with Rob
Reinecke & Assoc. ert Sidney Dickens
Inc., Rene Burvant
has joined the staff of Reinecke and
Associates, Chicago, as director of pack-
aging and graphics.



Draper Daniels Draper Daniels, formerly
heads Burnett creation vice presi-

dent in charge of copy at Leo Burnett Co., Chicago, has been named vice president in charge of creative departments. He will be in charge of the art, tv film, and copy departments. Daniels succeeds Andrew Armstrong, who has retired to teach, although he will continue to serve the agency as creative consultant.

Daniels joined Leo Burnett in April 1954 as copy supervisor. In August of the same year he was named a vice president and in January 1956 he was named vice president in charge of the copy department and made a member of the Plans Supervisory committee. He was elected to the board of directors last January. Before beginning his association with Burnett, Daniels had been vice president in charge of copy and chairman of the plans board at Young & Rubicam, Chicago. Previously he was a copywriter and supervisor at Young & Rubicam, Kenyon & Eckhardt, and McCann-Erickson, all in New York.



Wing Jin joins Compton Wing Jin, formerly with Foote, Cone & Belding, has joined the art department at Compton Advertising, Chicago. Before his association with Foote, Cone & Belding, he had been a member of Kling Studios.

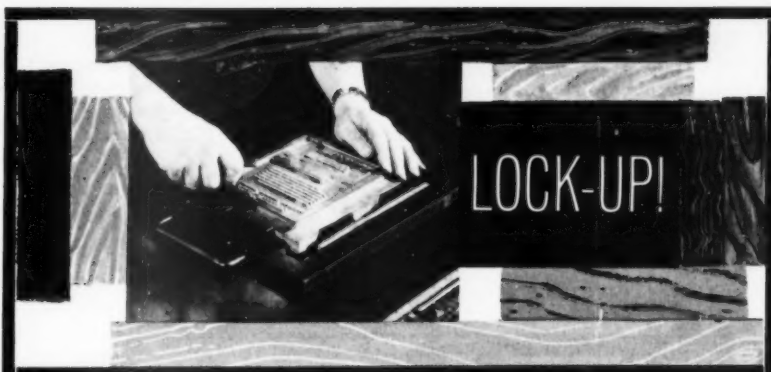
Illinois Bell offers layout art

Illinois Bell Telephone Co. has initiated a free loan department to provide art directors with layout art spots (line) and color and b/w photographs, all featuring telephone equipment. Available are modern historical equipment. Contact Howard E. Bamman or Kay Wells, 309 W. Washington, room 1300, Chicago 6, or call Official 3-9300, ext. 1888.

"Impact Era" here—Wesley Bowman

Today's photography with its vigorous ideas, strong colors and tv-inspired cropping can be properly called the "impact era," according to Wesley Bowman of Chicago's Wesley Bowman Studio. Bowman discussed trends in illustrative photography at his association's national convention and his report was carried in the National Photographer. Bowman's discussion covered the periods from photography's earliest beginnings in 1553 with Leonardo da Vinci's camera obscura technique for perspective—down to 1929-30 which Bowman says dates the beginning of modern photography (1929 was birth of first film to register all colors in proper gray tones on b/w negative material). Continuing the history of illustrative photography, Bowman noted the high spots in the 30s—Kodachrome out in 1935, the Weston meter out in 1932, film rating was from 12-30; ASA ratings out in 1943 with speeds to 64; beginning of design in 1930—"circles and cubes and squares, and it was really horrible."

Noting the addition of faster and better techniques and tools, Bowman emphasized that as these progressed, so did



Text set in
8 point
Clarendon Book

"where
typesetting
is still an art"



Service Typographers takes special care in the lock-up of every form. Performed by experienced and skilled lock-up men, this results in square and accurate type forms. Another reason for specifying Service on your type requirements. Look for this and many other quality features in every Service-set job.

SERVICE typographers, inc.

723 South Wells Street, Chicago 7, Illinois

Phone HARRISON 7-8560



ideas
blossom
under the scissors
of
John Solarz*

*WHITAKER GUERNSEY GROUP
444 east Ontario
Chicago 11, Illinois
Whitehall 4-6809

advertisers' acceptance of photography. Between 1935 and 1940 was the heyday of the "candid era," Bowman said. It developed because of the faster film available. From 1940 to 1945, the cam-

era became very important to the war effort. Government spending speeded the development and commercial introduction of new processes. The era called for realism—Bowman called it

Realistic Era — with, not pretty-girl models, but for "realistic people," and "character in life without the frills."

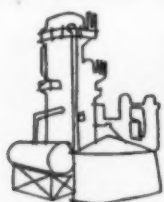
The High Key Era was 1945 to 1950, with whimsical work being accepted by advertisers. Design Era came in about 1950, and was introduced by people like Leslie Gill, a designer before going into photography, and by design school students. The Design Era created a desire for simplicity, Bowman said.

Today, the television habit of coming in close with a camera to crop and strengthen the content of a picture, has strongly influenced the trend to b/w pictures, vigorous ideas, Bowman noted. Advertisers are more photo-minded, he said, and are using larger pictures. They are depending on the illustration rather than on the copy and they are depending on picture impact rather than on headlines, he said.

Color trends are: red for ads, red on red for impact and visual excitement; blue when glamour and a cool color is desired; green for freshness; pink for femininity. When color is used for sheer beauty—beauty of color—it appeals to a better and finer market on high-priced products, Bowman said. Another popular color use is color from nature, when nature backgrounds are used for products from cigarettes to washing machines. Bowman noted another trend which he called "Dealer's Choice". This uses simplicity and the application of form and color for stopper technique. These require ingenuity and attention to detail, Bowman pointed out.

Chicago clips

David W. Lockwood, creative director of D'Arcy Co., Chicago, and Peter Cavallo, radio-tv director, Chicago, became also vice presidents of the firm in D'Arcy's recent series of promotions across the country . . . Beginning this month there will be an exhibit of prints by Chicago Photographic Guild at Riccardo's, 437 N. Rush St. Similar exhibits planned for Sherman Hotel and LaSalle Hotel, maybe too Chicago Federal Savings & Loan Association . . . Edward H. Weiss & Co. now handling Carling Brewing Stag beer account, which moved from Erwin, Wasey & Co., effective Oct. 1 . . . Olian & Bronner has advertising account in southern division for Hadacol Inc. . . . Tom Steinbach, independent design consultant and formerly executive designer with Raymond Loewy Associates, now planning director at Reinecke & Associates . . . Regent Products Co., 251 E. Grand Ave., Chicago 11, named distributor for Idealite, the new multi-use illuminator



Kemp Morgan roamed Texas oil fields, a whole crew in himself. In a few hours' time, singlehanded, he could locate oil, drill for it, bring in the gusher, cap it and erect a giant derrick. A fabulous eater, Morgan used profits from one well to buy a packinghouse full of T-bone steaks. That was the year the oil froze as it spouted and he was able to ship it to the refinery on flat cars.

We have clients in America's foremost industries and would like more

Printers with Imagination

D F KELLER COMPANY • 3005 FRANKLIN BLVD
CHICAGO 12, ILLINOIS

LOOKING for

an artist position
or an artist for
your staff

Contact—
ARTIST GUILD PLACEMENT SERVICE

Artist Guild of Chicago, Inc.
162 E. Ohio St. — Phone Superior 7-3011

SELL YOURSELF LOCALLY...

Place an ad in
Art Direction's
local news pages

sell
these executive buyers
in the seventh
annual
buyers'
guide



List Yourself with the trade . . . if you sell art, photography, typography, you *belong* in your own trade's Annual Guide. For the 7th straight year, Art Direction will publish, in the January 1958 issue, the only trade guide of artists, photographers, studios, illustrators, typographers, etc.

11,000 Buyers . . . circulation is at a new record high. Art Direction has the most buyers—A.D.'s; ad/sales promotion/production managers; editors; agency executives.

The first return from your listing will pay for it many times over.

Fill out the order form now . . . right now! Every year many listings are returned because they've come in after deadline. Send in your listing today to be sure.

Best Ad dollar buy! Listings are as low as \$1.50. Contains the basic information of your service. Listings are the simplest, quickest, and the *only* way to list yourself with the *entire* field.

to get business . . . tell them where you are . . . here's how



Instructions

classified listings

(see listings 1 to 284 on next page)

For: artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, for studios advertising specific services (for example, a general art studio could take Listing No. 158, dye transfer prints.)

1. There are 284 separate classified listings.

Each classified listing is \$1.50.

2. Each classified listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Use order form below, type or print. If ordering more than one list-

ing with third line copy, specify listing number for each third line.

4. Order as many listings as you want. Use your letterhead if more space is needed.

This is a sample classified listing:

George Edwards MO 7-5764
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

Representative's listings

(see listings 285 and 286 on next page)

For: representatives of artists and photographers.

1. List your artists and photographers on your letterhead.

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$1.50 for your name, address and phone, plus \$1.50 for each artist or photographer listed.

This is a sample representative's listing:

Don Arthur MO 7-5764
626 E. 38th St., N.Y.C. 16
William Boro. men's fashion illustration
Joan Mello, fashion artist, pastels

Studio listings

(see listings 287 and 288 on next page)

For art or phot-graphic studios advertising all their services in a single listing.

1. Complete order form.
2. List your art or photographic services on your letterhead.
3. Listings 287 and 288 are \$5.00 each.
4. You may also order one or more classified listings (numbers 1 to 284). Each classified listing is \$1.50.

This is a sample studio listing:

287. ART STUDIOS

Ad-Art

217 North 8'way, Wichita 2, Kansas

AM 5-4496

creative service
design direct mail illustration layout lettering mechanicals packaging posters presentations retouching TV art

OTHER SERVICES

folders and brochures

order form ART DIRECTION • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

Yes, I want to be listed in the January 1958 issue in the 7th Annual Buyers' Guide, as follows:

classified listings 1 to 284.....at \$1.50 each listing.....\$.....

Representative's listings ☐ 285 art.....☐ 286 photography.....\$.....
\$150 for representative plus \$1.50 for each artist or photographer listed.

Studio listings ☐ 287 art.....☐ 288 photography.....at \$5.00 each \$.....

Total \$.....

IMPORTANT!
REMITTANCE MUST
ACCOMPANY ORDER

NAME _____ ADDRESS _____

Print exactly as you wish it to appear in Buyers' Guide

CITY _____ ZONE _____ STATE _____ TELEPHONE _____

3rd line copy for classified listings,
cannot be over 45 characters

See Nos. 1-284
on next page

See Nos. 285-288
on next page

Number _____ Your advertising copy for 3rd line listing
Number _____ Your advertising copy for 3rd line listing
Number _____ Your advertising copy for 3rd line listing
Number _____ Your advertising copy for 3rd line listing

285 _____ List your artists on your letterhead
286 _____ List your photographers on your letterhead
287 _____ List your art services on your letterhead
288 _____ List your photographic services on your letterhead

DEADLINE FOR LISTINGS IS NOVEMBER 1, 1957. DON'T WAIT. GET YOURS IN NOW.

category Index

1 to 284, classified listings Listings 1 to 284 are \$1.50 each.

ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art directors, consultant
6. book jackets
7. booklets, direct mail
8. Bourges technique
9. car cards
10. caricatures
11. cartoons
12. catalogs
13. charts
14. color separations
15. colorist
16. comic books
17. continuities
18. displays
19. exhibits
20. fine art for industry
21. greeting cards
22. ideas
23. labels
24. layouts
25. letterheads
26. maps
27. mechanicals
28. oil painting
29. package design
30. pen and ink
31. pharmaceutical design
32. point-of-sale
33. portraits, painting
34. posters
35. presentations
36. product design
37. record albums
38. Ripley technique
39. scale models
40. scratchboard
41. spots
42. stock art
43. three dimensional
44. trade marks
45. trade publishing art
46. wash drawing, b/w
47. watercolor
48. woodcut
-(other)

ILLUSTRATION

49. aeronautical
50. animals
51. automobiles
52. biblical
53. characters
54. chemical
55. children
56. children's books
57. decorative humorous
58. farm animals
59. fashion & style
60. figure
61. flowers
62. food
63. furniture
64. general
65. historical
66. home furnishings
67. humorous
68. industrial
69. interiors
70. landscape
71. marine
72. medical
73. men's hands
74. military

75. product-still life
76. shoes
77. sport
78. still-life
79. story
80. stylized
81. symbolic
82. technical
-(other)

LETTERING

83. alphabets, designed
84. comp. lettering
85. illuminated lettering
86. LeRoy lettering
87. lettering
88. paste-up alphabets
89. photo, film, process
90. photographic variations
91. presentation
-(other)

RETOUCHING

92. art
93. carboys
94. color toning
95. dye transfer
96. fashion
97. Flexichrome
98. industrial
99. Kemart
100. photo, b/w
101. photos, color
102. products
103. renderings
104. technical
105. transparencies
-(other)

TV

106. animations
107. art
108. cartoons
109. direct color prints
110. film production
111. hot press
112. lettering
113. lettering, photo
114. props
115. sculpture
116. slides
117. story boards
118. titles
-(other)

ART SUPPLIES

119. acetates, overlays
120. adhesives
121. air brushes
122. artists brushes
123. binders & portfolios
124. books
125. Bourges materials
126. Bristol boards
127. cameras
128. canvases
129. charcoal & pastel papers
130. colored papers
131. crayons and chalks
132. drafting supplies
133. drawing boards
134. drawing instruments
135. drawing tables
136. dry mounting presses & materials
137. easels
138. erasers
139. fixatives
140. Flexichrome materials
141. fluorescent inks
142. fluorescent paper

143. fluorographic materials
144. glasses, magnifying & reducing
145. graphic reproduction materials
146. hand lettering sheets, etc.
147. illustration board
148. inks
149. Kemart materials
150. knives and shears
151. lettering guides
152. lighting equipment
153. mounting & mat boards
154. office furniture
155. office supplies
156. oil colors
157. pads, blocks, sketch books
158. palettes
159. pastel materials
160. pencils
161. pens
162. photo-composition machines
163. photographic film
164. photographic paper
165. photographic supplies
166. picture frames
167. projectors, art
168. reproduction surfaces
169. retouching materials
170. retail art stores
171. rulers
172. scale rules
173. schools, art
174. sharpeners
175. sketch boxes
176. slide rules
177. slides, stock
178. steel equipment
179. stools and chairs
180. studio accessories
181. tabourets
182. tapes
183. tracing equipment, materials
184. transfer paper
185. transparency viewers
186. watercolor materials
-(other)

PHOTOGRAPHY

187. aerial
188. animals
189. architectural
190. babies
191. cats & dogs
192. children
193. color
194. editorial
195. exhibit
196. experimental
197. fashion
198. food
199. general
200. horticultural
201. illustration
202. industrial
203. interiors
204. landscapes
205. location
206. magazine photography
207. murals
208. photo agencies
209. portraits
210. Printons
211. products
212. props
213. publicity
214. reportage
215. set design
216. slide films
217. stereo

218. still life
219. stock photos
220. strobe
221. trick photography
-(other)

PHOTO REPRODUCTION SERVICES

222. Ansochrome processing
223. b&w prints in quantity
224. carboys
225. color assemblies
226. color prints in quantity
227. color separations
228. copy of artwork
229. duplicate transparencies
230. dye transfer prints
231. dye transfer prints, giant
232. Ektachrome
233. Ektachrome processing
234. enlargements
235. Flexichrome
236. montage
237. mural color transparencies
238. photocopying
239. photomurals
240. reproportioning
241. screened veloxes
242. slides
243. strip-ups
244. 35mm negs. & positives
245. transparencies
246. transparency art
247. type "C" prints
248. varicolor prints
249. viewgraph slides
-(other)

COPY PRINTS

250. color film strips
251. colorists
252. copy prints
253. ozalids
254. ozachromes
255. photostats
256. photostats on acetate, in opaque black or white
257. visualcast slides
-(other)

GRAPHIC ARTS

258. acetate proofing
259. advertising presentations
260. ad pre-prints
261. bindery
262. display manufacturers
263. electros
264. equipment
265. groove plates
266. labels
267. letter services
268. lithography
269. paper dealers
270. photoengraving
271. photostatin printing
272. printers, letterpress
273. rotogravure
274. sheet-fed gravure
275. silk screen printers
276. stationery, business
277. tags
278. type direction
279. type foundry
280. typographers, hand
281. typographers, machine
282. typography, old fashioned
283. typography, photo
-(other)

EMPLOYMENT

284. agencies

285-286: representatives listings Listings 285 and 286 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

Complete the order form and list your artists or photographers on your letterhead.

ARTISTS REPRESENTATIVES 285

PHOTOGRAPHERS REPRESENTATIVES 286

287-288: studio listings Listings 287 and 288 are \$5.00 each regardless of number of services listed.

Complete the order form and list your services (see below) on your letterhead.

ART STUDIOS

287. (List any or all on order form or letterhead)
- ☐ creative
 - ☐ design
 - ☐ direct mail
 - ☐ illustration
 - ☐ layout
 - ☐ lettering

- ☐ mechanicals
- ☐ packaging
- ☐ posters
- ☐ presentations
- ☐ retouching
- ☐ service
- ☐ TV art
-(other)

PHOTO STUDIOS

288. (List any or all on order form or letterhead)
- ☐ children
 - ☐ fashion
 - ☐ food
 - ☐ illustration
 - ☐ industrial
 - ☐ interiors

- ☐ location
- ☐ motion pictures
- ☐ product
- ☐ reportage
- ☐ slide films
- ☐ still life
- ☐ TV
-(other)

the 7th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, designers, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.

Complete trade circulation

Art Direction's Annual Buyers Guide has a guaranteed circulation among buyers in every major advertising art market in the country. The Annual Buyers' Guide has the support of the National Society of Art Directors, its 27 chapter clubs, and many advertising art guilds and groups.

Who's Who in art/photography

Here, in one issue, is practically the entire ad art and photo profession. Every year, the Guides have grown until today they read like a who's who of the advertising art and photographic fields.

The Guide is a top sales aid!

During the past six years Art Direction's Annual Buyers Guides have helped free lancers and studios increase their sales. Many buyers use the Annual Guides as the field's own telephone directory.

Special National Industry File

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another Art Direction service to the field.

★ ★ ★

you get results results results

in Art Direction

AD is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD every month to get your sales message to more buyers at bargain rates.

AD is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD has the circulation, readership,

penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD work for you as your "salesman!" Call PLaza 9-7722 or write: 43 E. 49 Street, New York 17, N. Y., for full information, rates.

**Listings in previous Buyers' Guides have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire ad art market for so low as \$1.50?*



1747 Sunset Boulevard, Los Angeles • 818/447-2111

**CH
CA**

**ART
DIRECTION**

DESIGN

**Call
SU 1-3777
9 Sutter St.**

IN SAN FRANCISCO

ILLUSTRATION

**CHARLES
HANSEN
ASSOCIATES**

**Place an ad in
Art Direction's
local news pages**

RETOUCHING
PRODUCT ILLUSTRATION
COLOR B & W

BACKED BY A COMPLETE ART SERVICE
Layout to complete job. Quick service
Fast Airmail service on out-of-town orders

WM. MILLER ADVERTISING PRODUCTION
872 S. Lafayette Park Pl. Los Angeles 57, DU 54051

Clever sell in unusual design This poster for Uni-
graph of Los Angeles has unusual type
photo design in b/w and color, and at
the same time, the design embodies
complete sales message. Halftone of
man's face is divided according to strips
of different line screens used to show
possibilities of using client's Velox
prints. Each division has numbers to
correspond to screen used in that strip.
The numbers are in color—orange, olive
tan, aqua. Halftone, including numbers
which were part of original halftone
copy, was reproduced from Velox prints.
Poster designed by Sylvester Brown.
Typography: Advertisers Composition
Co. Lithography: Sun West Printing.

Art Direction / The Magazine of Creative Advertising / September 1957



PRODUCTS FOR YOUR TV AND ART DEPT.

"STORYBOARD" PAD

The pad that has big 5 x 7 video panels that enable you to make man-sized TV visuals. Perforated video and audio segments on gray background.



No. 72C—Pad Size 14 x 17"
(50 Sheets—4 Segments on Sheet) **2.50**

No. 72 E—Pocket Size 6 3/4 x 8 1/4"
(50 Sheets—1 Segment on Sheet)

Tomkins TELEPAD

Most popular TV visual pad with 2 1/2 x 4" video and audio panels on gray background. Each panel perforated.



No. 72A—18 x 24"
(50 Sheets—12 panels on Sheet) **3.50**

No. 72B—Pocket Size 8 x 12"
(75 Sheets—4 panels on Sheet) **2.00**

VIDEO PAPER

Sensational new paper for TV artists. Makes an ordinary pencil line vivid and colors just pop! Write for sample.



FREE SAMPLES FOR THE ASKING!

Write on your letterhead for 200-page catalog of art supplies. "An Encyclopedia of Artists Materials"



ARTHUR BROWN & BRO.

2 West 36th St. New York 18

T-V FILM ROUNDTABLE



by Ralph Porter

great acorns — little oaks,

One of the most disturbing features of TV spots is the indiscriminate use of film opticals as a magic thread to sew together 60 seconds of a sales idea.

Opticals are, basically, a form of trick photography. Instead of shooting a scene on set or location, the optical photographer shoots on top of and through existing images on exposed films. He can control his shooting, frame by frame. He can reduce a massive oak to the size of an acorn or blow up that acorn to over-tower an oak. He can fade in and out of a scene; dissolve one scene into another, wipe away a scene with another. With traveling mattes he can split the screen into a hundred separate pieces of motion. With roscope he can fuse animation with live-action. He can shoot a scene over and over in perfect registration, adding an effect here, subtracting an image there. The optical photographer can substitute, whirl, zig-zag in a mass of montage, or pin-point an idea by directing the eye to a crumb.

Opticals are roving punctuation marks that lend grammatical structure to the art of film making. Just as literary meanings are obscured by improper punctuation, so is the meaning of a TV film obscured by improper use of opticals.

While everyone agrees that opticals are vital to TV spots, most film-makers find a sad lack of coordination between those who dream up opticals and those who shoot them. The results are rarely satisfying, frequently quite expensive, and often confusing to the viewer.

The problem of the kinds of opticals to use and when to use them was the subject of a lecture given to the Society of Motion Picture Television Engineers by Maurice Levy, President of Eastern Effects, an award-winning optical house.

Some of the points expressed by Mr. Levy are well worth repeating:

1. MAKE STORYBOARD PROPORTIONS AND TONE VALUES ACCURATE AND REALISTIC.

"Many drawings," says Mr. Levy,

"are not in true perspective thus forcing the producer to resort to unusual optical gimmicks he did not count on when he submitted his bid. . . . the size of a package is shown tall and thin. . . . In the very next frame the same package is drawn shorter and wider to make room for title copy. Unfortunately such a transformation is unrealistic.

. . . far too many storyboards, because they are photostats, lose their background tones and texture, leaving us at a loss as to just what values are wanted."

The optical house is forced to hold up a job because it must consult with the producer and the agency, thus creating needless delay.

2. USE OPTICALS ONLY WHEN AN EFFECT CANNOT BE ACHIEVED OTHERWISE.

Many effects asked for by storyboard or copy are almost impossible to achieve because some live-action material essential to the spot does not exist. Proper planning of the commercial beforehand will do away with these expensive time-wasters.

3. LIVE ACTION FOOTAGE SHOULD BE SHOT AT FULL APERTURE.

This practice affords the optical house two more fields to play with. A scene may be centered without destroying composition. In effect, this 'full aperture' shooting records scenes over the sound track area as well as within the regular frame line.

4. SPECIFY TYPES OF OPTICALS.

It is not enough for the optical house to know that you want an optical between scenes. The fade can be fast or slow for certain effects. The dissolve can be soft, lingering, hard. The wipe can be one of several dozen kinds, each with a specific emotional, visual, or dramatic effect. All

(continued on page 99)



STANLEY GLAUBACH
3 DIMENSIONAL DESIGN

WATKINS 9-3359

X16190 . . . One of the thousands of pictures from our stock library. *



DID I STOP YOU?

ONE OF THE MANY
SITUATION PICTURES FROM
UNDERWOOD & UNDERWOOD
ILLUSTRATION STUDIOS INC.

Send \$2.00 for 10th Edition Catalog
(in N. Y. C. add 3% Sales Tax)

319 East 44 Street • 646 North Michigan Ave.
New York 17, N. Y. Chicago 11, Illinois

DESIGN

THE STUDIO OF FRANK J. MCMAHON

SW-5-1847

TYPOGRAPHY

..... **Quality**
for today's tastes

..... **Speed**
for today's tempo

FOUNDRY • LUDLOW • LINOTYPE • REPOS
DAY & NIGHT
LEXI-CRAFT
TYPOGRAPHERS
111 EIGHTH AVE. • WA 4-5069

AD CLUB

DIRECTORY

At the 1957 annual meeting of the NSAD several club representatives requested the addresses of other clubs to facilitate exchange of club bulletins, mailings, and inter-club communication generally. Toward this end Art Direction has compiled the following directory of NSAD clubs with the names and addresses of the club presidents.

Atlanta

Timothy Galfas, 2529 Peachtree Rd., N.E., Atlanta, Ga.

Baltimore

Lewis W. Waggaman, Van Sant, Dugdale & Co., Inc., 15 E. Fayette St., Baltimore 2, Maryland

Boston

Leon Pistone, 5 Murdock Rd., Natick, Mass.

Chicago

John W. Amon, Needham, Louis & Brorby, Prudential Plaza, Chicago 1, Ill.

Cincinnati

Sam W. Lipson, Sam W. Lipson & Associates, 811 Race St., Cinn. 2, O.

Cleveland

Hugo DeZinno, Fuller & Smith & Ross, 1501 Euclid Ave., Cleveland, O.

Denver

Gene Kramer, 520 S. Ash St., Littleton, Colorado

Detroit

Warren Kemp, J. Walter Thompson Co., 535 Griswold St., Detroit 26, Michigan

Fort Worth-Dallas

John E. Carter, Room 207, 817 Taylor, Ft. Worth 2, Texas

Kansas City

Richard Prezebel, Potts-Woodbury, Inc., 2233 Grand Ave., Kansas City 8, Mo.

Los Angeles

Michael Such, Erwin, Wasey & Co., Inc., 5045 Wilshire Blvd., Los Angeles 36, Cal.

PHOTOMECHANICAL PREPARATION

We specialize
in the preparation and design of
TELOPS in black & white for finest
television transmission and
SLIDES in black & white or color that
incorporate the latest network
color experience and **FLIPS** to
fit any operational setup;
with knowhow!



telops, slides, flips
correctly prepared

EDSTAN

studio
b/w and color

75 W. 45 CIRCLE 3-6781-2

PROBLEMS?

Let
NATIONAL
handle
your
television
needs!

- slides
(color & b/w)
- telops
- flip cards
- graphic arts
- hot press
- crawls
- rp's
- original
photography
- enlargements
- station id file
- mailing facilities

**national
studios**

42 west 48th st., new york 36
JU 2-1926-7-8-9

same
day
service



Studio Roman FL 3-8133

Memphis

Fred Price, 201 Hickman Bldg., Memphis, Tenn.

Miami

William O. Hays, Newman, Stern & Mandell, 1000 Lincoln Rd., Miami Beach, Florida

Milwaukee

Everett G. Edelman, Philipp Lithographing Co., 1422 N. 4th St., Milwaukee, Wis.

Minneapolis-St. Paul

Jay B. Peterson, Kerker, Peterson, Hixon, Hayes, 2855 Park Ave., Minneapolis 7, Minn.

Montreal

Phillipe Panneton, Wm. Thomas Ltd., 4530 St. Lawrence Blvd., Montreal, Quebec, Canada

Nashville

John A. Furlow, Doynce Advertising Agency, 415 Church St., Nashville, Tenn.

New York

Walter Grotz, Art Directors Club, 115 E. 40th St., New York 16, N. Y.

Philadelphia

Raymond A. Ballinger, 334 S. Camac St., Philadelphia 7, Penna.

Pittsburgh

Edgar Roth, U. S. Steel Corp., 525 Wm. Penn Place, Pittsburgh, Penna.

Portland

John Blew, Joseph R. Gerber Co., 1305 S.W. 12th Ave., Portland 1, Oregon

Richmond

Al Casino, Cargill & Wilson, Inc., 11 S. 2nd St., Richmond, Va.

Rochester

Donald A. Elmslie, Rochester Art Directors Club, P.O. Box 941, Rochester 3, N. Y.

San Francisco

Ettore Firenze, SAAD, 252 Clay Street, San Francisco 11, Cal.

Seattle

James E. Peck, Miller, Mackay, Hoeck & Hartung, 510 Virginia St., Seattle 1, Washington

Spokane

Keith Oka, Virgil A. Warren Advertising, Post Theater Bldg., Spokane, Washington

Toronto

Leslie Trevor, Rous & Mann Press, Ltd., 172 Simcoe St., Toronto, Ontario, Canada

Washington, D. C.

Henry J. Bausili, Rt. 3, Box 534M, Vienna, Virginia

(Advertisement)



R. W. MURDOCK, whose appointment as a vice-president of VICKERS & BENSON LTD., has been announced by Rex H. Vickers, president.

Mr. Murdock is widely experienced in advertising agency and allied fields in Canada and the United States. Director of planning and development of Vickers and Benson Ltd. for the past five years, Mr. Murdock has won many national and international awards for advertising achievement.

He is a charter member of the Montreal Art Directors' Club and a member of the National Society of Art Directors.

COMPLETE ART SERVICE

Vince

PLAZA 8-9881 **Schiavone**
Studio

148 East 48th Street, New York City

For: Ad Agencies and
Photographers, etc.

prop service

Murray Hill 8-8930 40 Sutton Place 22, N. Y.



RETOUCHING
donald van vort studios
COLOR & B.W.

what's new

MURRAY HILL BOLD: ATF offers a folder showing of Murray Hill Bold which includes the typeface shown in various uses. Emil Klumpp created this heavier weight of his Murray Hill typeface. New face is a script design in two weights. Showing available from American Type Founders, Elizabeth, N. J.

"TYPE BY HABER" BOOK: Complete and varied type selection assembled in book form, spiral bound, leatherette covered. Supplemental sheets will be added as new type faces become available. A supplement pocket is provided for additions. Index has heavy rules separating alphabetical sections. Index lists typeface name, whether Linotype, Ludlow or Hand, sizes available and shown, and page number. Showings are on 270 pages. Write Haber Typographers, Inc., 115 W. 29 St., New York 1, LO 5-1080.

FOTOFITTER TYPEFACES: New booklet issued by Intertype Corp. has complete alphabet showings of 178 fonts of Fotosetter typefaces now available for producing composition on the Fotosetter photographic line composing machine. Lower case alphabet lengths and characters per pica also shown. Nearly 400 special characters produced to meet various printing requirements are shown. Copies of booklet available from Sales Promotion Dept., Intertype Corp., 360 Furman St., Brooklyn 1, N. Y.

NEW COMPASS-ELLIPSOGRAPH: A new two-in-one drawing and drafting instrument, the Aero Beam Compass and Ellipsograph, has been developed by Aero Engineering Co. of Azusa, Calif. Adapts traditional two-legged compass to a "beam" compass and converts to ellipsograph which draws ellipses with any radii from 7/16" to 12", and from any degree from 10 to 65 degrees. Priced at \$5.95, from Aero, P. O. Box 85, Azusa. Free literature upon request.

SPEEDBALL STEEL BRUSH: A new lettering and art tool, the Speedball Steel Brush, provides control of a pen and flexibility and speed of brush. Manufactured by C. Howard Hunt Pen Co., Camden, N. J. New item lends itself to large poster lettering, opaque fill-ins, store signs and poster color work. Comes in three sizes, 3/8", 1/2" and 3/4". Fits into Speedball holder or any standard shank penholder. Available from art supply dealers, individually packed in plastic kits.

the BIG three of the Venus Condensed Family



Venus Light Condensed New Venus Bold Condensed Venus Extrabold Condensed

The success of Venus Light Condensed inspired us to introduce Venus Bold and Extrabold Condensed. The addition of these two new modern faces will allow a broader range of specification and color.

For complete specimens, see your nearest Bauer Type Dealer or write on your letterhead to:

Text is set in Venus Light Condensed.



BAUER ALPHABETS, INC.

235 EAST 45TH STREET · NEW YORK 17, N.Y. · OXFORD 7-1797-8-9

Bruno Junker 505 FIFTH AVE. NEW YORK 17, MU 7-3572
ART FOR ANNUAL REPORTS · MAPS OF ALL KINDS · BIRDSEYE VIEWS · AVIATION ILLUSTRATION
REQUEST MY PORTFOLIO OR MAILING OF MY REPRODUCTIONS

20,000 STOCK PHOTOS
of CATS and DOGS
Color and Black & White
CHANDONA PICTURES
Box 237A Huntington Station
Long Island, N.Y. HAmilton 7-8260

FREE

"Palette Potter" keeps you posted on the latest and best in artist materials and equipment. Get your copy. Write to—
Dept. AD-1
Leuco
ARTIST SUPPLY CO.
6408 WOODWARD AVE.
BETHLEHEM 2, PA.



Will the client like your sketches? He will indeed, if you have created exciting layouts made with imported A.W.FABER-CASTELL pencils. For nearly two centuries the Masters have been depending on smooth, graphite-rich Castell—especially the superb soft degrees, HB to 8B.

Many Pros go for CASTELL LOCKTITE holder with the gun-rifled clutch and imported CASTELL 9030 leads—the same leads that made CASTELL wood pencil famous. Why let pennies stand between you and perfection? Get CASTELL—today.

A.W.FABER-CASTELL Pencil Co., Inc. Newark 3, N. J.

WILL HE
Like
IT?



what's new

PRECISION TRICKOGRAPHY: Photo-Lettering, Inc. offers trick photography in halftone screen and line work (no continuous tone or color). Saves cost of resetting and manual adaptations. Their process, "Photoflex," includes perspectives, repropotions, curves, etc., and "Photoadaptations" and "Circo-flairs," (latter two processes are trademarks of the firm). The services are fully described in section 18 of the company's Manual of 2750 Alphabet Styles. Contact Photo-Lettering, 216 E. 45 St., MU 2-2346.

NEW AUTOMATIC EXAKTA: Newest advance in Exakta photography is the 1957 Automatic Exakta 11a, said to be the first single-lens reflex camera with a new noiseless shutter design. Other new features include a new three-outlet MXF flash synchronization for focal plane flashbulbs, for SM flashbulbs, and for electronic flash; a new scratch-proof pressure plate; and other convenient improvements. Can be seen at photo dealers. Bulletin from Exakta Camera Co., 705 Bronx River Road, Bronxville 8, N. Y.

EXPERIMENTAL CINEMA CATALOG: A listing of firms, rental and other information on contemporary experimental and independent film production in America. Cinema 16's catalog, the booklet naturally lists and briefly describes the offerings, nearly all of which were "pre-tested" by exhibitions at New York's Cinema 16. Listing includes 52 new and 47 previously released titles. A utilization guide and title index keys films according to type of subject matter. A producer's index is included. Available from Cinema 16, 175 Lexington Ave., New York 16.

CELLO-TAK COLOR FILMS: Fluorescent Day-Glo transparent acetate sheets are now available from the Cello-Tak Lettering Corp., 131 W. 45 St., New York 36. The color films of transparent micro-thin acetate are precoated with a special wax adhesive, and peel off from backing paper. The sheets have pressure sensitive adhesive backing and come in sizes 10x13 inches and 13x20 inches. Art work can be done over the color. Also takes ink or water color smoothly without crawling. Sample free from company.

CLIP BOOK OF TONE ART: Pre-screened print reproductions of original tone art,

the Clip Book of Tone Art is a new service released on a monthly basis by Harry Volk Jr. Art Studio, Pleasantville, N. J. Each issue contains more than a dozen new illustrations rendered in either wash or opaques. Reproduced in 60-line screen via offset-lithography on coated reproduction stock.

MACHINED CARTOONS: Artiscope process uses machines to replace the artist in producing cartoon characters. A live performance is photographed on special-emulsion film which is developed to produce an outline of the figures. From the outline the mechanical animator fills in effects 5 times as fast as could be done by straight animation. Promises to greatly cut costs of TV animated films. Illustrated Films, Inc., Hollywood.

ADJUSTABLE SCRIBER: New machine by the Letterguide Company of Lincoln, Neb. has a bull's-eye adjustment-setting control to insure increased accuracy in setting unit for each size and angle of letter. Added pen pressure control screw comes on the new machine. This helps in producing sharper lettering. Company also announces 30 new alphabets, bringing their total to more than 350 different templets. New styles include several standard hand-lettered and type face alphabets in both scripts and block letters adapted to the Letterguide system of engraved templets. Catalog upon request from company.

COMPOSING ROOM BASKERVILLES: Designed by Aaron Burns, new booklet has showing of Baskerville and Baskerville Bold available from The Composing Room, Inc., 130 W. 46 St., New York 36, JU 2-0100. Paragraph and line alphabet showings from 7 point through 18 point Nos. 1 and 2, and alphabet line showings in larger sizes, including Monotype display sizes (most display sizes above 16 point are on ATF). Booklet includes a Baskerville-like line illustration of John Baskerville by Ismar David and a page of biographical material on the typesetter. A page of character count for copy-fitting is helpful.

NEW PACKAGING SLIDE-FILM: "Department Stores Speak Up for Creative Packaging" is a new slide-film presentation aimed to encourage more creative packaging for department stores by vendors. Prepared by the Folding Paper Box Association in conjunction with the National Retail Dry Goods Association.

Includes rules to follow in package design, such as importance of tie-in with national advertising. Prepared by William P. Gottlieb Co., New York, runs 18 minutes, in color. Distributed through Carl Byoir, public relations, New York.

INTERTYPE ALPHABETS: Showings of 197 Intertype faces, alphabet and character, come in 7½x10½ booklet. Also includes special alternate characters made for each face. Showings are in one size only and listed alphabetically. Available from any Intertype office. In New York, from 360 Furman St., Brooklyn 1. This folder has capsule showings only, but there are comprehensive specimen showings available of each of the more popular series and families, including faces cut specifically for automatic typesetting.

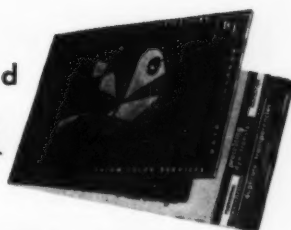
WIDE ANGLE LENS FOR COLOR SEPARATION. A new lens for color separation cameras makes it possible to make color separation negatives on ordinary b/w panchromatic film directly from a moving subject, with a camera angle of view of 60 degrees. The usual optical system of such cameras limits angle to 38 degrees. The new lens, Curtis Color Stellar, lifts limitations heretofore set on the photography of interiors and of groups, Curtis Laboratories announces. The Color Stellar provides a short "equivalent focus" with a long "back focus." It has a focal length of 133mm and maximum aperture of 4/5. Now being made for Curtis 4 x 5 Color Cameras. A 90mm Stellar will be ready for the Curtis Press Special 2½ x 3½ Color Camera in September. Detailed information is available from Curtis Laboratories, 2718 Griffith Park Blvd., Los Angeles 27, Calif.

PDC INFORMATION. Folder outlining history, program and aims of Package Designers Council is available from Glenn Mather, PDC executive secretary, at 271 Madison Ave., New York 16.

STENSO LETTERING GUIDES. Stencil board which comes in every size and letter type, including Roman, Old English and Gothic. Stencils have perforated indicator holes for alignment. The board is treated, die-cut, perforated to fit loose-leaf binders, and has a handy ruler printed on each card. Available at art materials stores, or write Stenso Lettering Co., Dept. 2, 1101 E. 25 St. Baltimore 18, Md.

free! just published

COLOR DATA HANDBOOK



Complete information on HOW—WHEN—WHERE to use various color techniques. 16 Pages listing prices, delivery schedules and other vital tips and information!

IF YOU WORK WITH COLOR... WORK WITH KURSHAN & LANG

Use these quality color services—all performed by expert technicians in our own plant:



COLOR FILM PROCESSING

COLOR PRINTS

Repro Dye
Dye Transfer
Type C
Printon



FLEXICHROME

DUPLICATE TRANSPARENCIES

SLIDES — FILMSTRIPS
Copying Art Work



COLOR ASSEMBLIES

Write today for your **FREE Color Data Handbook!**

kurshan & lang



CUSTOM COLOR LABORATORIES Inc.
10 E. 46 St., N. Y. 17, Dept. A9 MU 7-2595



Sam searched for a photo of an Edwardian auto and he needed it lickety splickety but help was not far he found the right car at New York's great Den of Antiquity

the **Bettmann**
Archive

Call,
write,
wire
for approvals
on any subject

The Art Director's prime source
for old prints and photos
selected with the touch of the expert.

215 East 57th St., N. Y. 22, N. Y., PL 8-0862 — ask for **FREE** folder

all kinds of spots

walt mesmer

TR 3-4419



elli-art
9 E 47 NYC
PL S-4329

exactly
right for reproduction

TO make a rough



render a sketch

or create fine ART

Flo-master FELT TIP PEN

Here is a completely different kind of artists' tool—that flatters all techniques in all kinds of work—from roughest sketching to finished art. Flo-master gives exciting new effects on any surface, in a rainbow of instant-drying, non-smudging colors. Precision made, with automatic valve controlled ink flow and interchangeable points. Compact and economical.

See it—try it—buy it! At your local art supply or stationery dealer.

The Flo-master Art Bulletin shows many new ideas and uses for Flo-master in your work. Write for a copy today.



Flo-master FELT TIP PEN

Cushman & Denison Mfg. Co.
625 Eighth Ave., N.Y. 18, N.Y.

trade talk

ART DIRECTORS

BUFFALO: **Harland Dickey** is the new asst. AD at Baldwin, Bowers & Strachan agency. **Peter Van Scozia** is vp and AD. Dickey's been with the agency for 12 years . . . **GRAND RAPIDS:** **George W. Godden** to The Jaqua Co., from Wesley Aves & Associates . . . **MINNEAPOLIS:** **Rodney W. Long**, upped from staffer to AD, at Ray C. Jenkins . . . **NEW YORK:** **Louis F. Hanke**, vice president and AD at Monroe F. Dreher, has been named to the new five-man executive committee the agency, in a reorganization planned to allow for expansion, appointed to head overall agency management . . . **Guy Oring**, administrative AD at Grey Advertising, now a vp . . . **Harold M. Taylor** switched from Benton & Bowles to Geyer Advertising . . . Formerly vp and AD at Ruthrauff & Ryan, **Lawrence Gayda** now AD at Burke Dowling Adams . . . From asst. AD to full AD—**Joe Goldberg**, at Zlowe Co. . . New AD of Coronet is **Martin Rosenzweig**, formerly AD of Industrial Design Magazine . . . From Erwin Wasey to Burke Dowling Adams—**Charles J. Plume, Jr.** . . . **William Negron**, now AD of sales promotion dept. at Clairol, was with Columbia Records. **Gladys Hollander Barton**, asst. AD. She came from Robert Danzer studio and is a recent Pratt grad . . . **V. J. Planka** has been appointed manager of the art, printing, circulation section of the advertising-public relations dept. at Bakelite, a division of Union Carbide Corp. He came to Bakelite in 1943 as art/production mgr. **A. J. Conway**, appointed assistant mgr. of Planka's new division, has been production man at Bakelite since 1955 . . . **John T. Craig** now at Ben B. Bliss Co. . . Among those interviewed by Mademoiselle's guest editors (for career advice) were painter **Stuart Davis**—who said American painting is today on a parity with European—and **Louis Dorfman**, CBS-Radio's advertising and art director. Dorfman advised **Barbara Torode**, guest promotion AD for Mademoiselle, that young people should take and leave jobs as fast as better ones come up—for greater scope, not money . . . **Jane Kelly**, guest AD for Mademoiselle, interviewed abstract sculptor **Richard Lippold** . . . If you noticed an unusual tone to the background pink color on **Cosmopolitan's** August cover, it's because it was printed in a Day-Glo color by letterpress. Though not as brilliant as its silk screen counterpart, the letter press Day-Glo imparts an unique feel to the page, eyestopping and memorable. As AD **Bob Atherton** used it, it does not pull the eye away from the color illustration yet does add overall appeal and stopper value . . . **Kevin McNally** to Young & Rubicam as AD. He was formerly with Grey Advertising . . . **OAKLAND:** **Joe Kennedy** has discontinued his own ad-layout-design business

and has become AD of Bonfield Associates . . . **PEORIA:** **Robert L. Flink**, who is partner in Ross Advertising, left AD post for acct. exec position. **William C. Harkins**, assistant AD, moved up to AD job. And **Thomas B. Casey**, from art staff to research-media mgr. . . **PHILADELPHIA:** AD **Richard L. Downes** of John T. Hall & Co., just joined AD Club here. He was formerly with Lambdin Associates Art Studio and Gray & Rogers agency . . . **Leo Lionni** (of Fortune) will have an exhibition of his work at the **Westcott & Thomson** gallery, Sept. 23-Oct. 25 . . . **PITTSBURGH:** New art/production mgr. for Hagan Chemicals & Controls advertising dept. is **Stephen C. Flanagan**. Just finished three-year stint in similar job for Hagan's technical publications dept. . . **SAN FRANCISCO:** **Paul W. Turley** now executive art director for Boland Associates, from AD post for Boland in Honolulu . . . **WHITE PLAINS, N. Y.:** **David Glaser**, with University Loudspeakers ad dept. for three years, now AD. Glaser developed a patent for mass reproduction of mosaics while ADing for Mosamics Co. in Brooklyn.

ART & DESIGN

BUFFALO: An elegant little Fortune typeface showing folder, printed in 3 colors and illustrated by Spanish artist **Giral-Miracle**, being distributed by **William J. Keller**, printers/lithographers . . . **CHICAGO:** **Morton Goldsholl** designed **Kimberly-Clark's** Texoprint plastic printing paper flip chart, which won a first-place award from Milwaukee AD club . . . **CINCINNATI:** Sales Art Studios, with branches in here and in Dayton, announced the Dayton facilities will be headed by **Henry McKnight**, with Sales Art for a year and former AD of Frigidaire, and **Ralph Cain**, formerly supervisor of advertising for Frigidaire. Cain and McKnight were elected directors of the firm . . . **DETROIT:** **Hugh A. Ferguson**, who was organizer and director of Economy Graphic Arts Service, has been appointed regional sales manager for Friedrich, Frisbie & Cox, who are developing outstate operations . . . **DETROIT:** **Ad-Creators** to 15151 W. 8 Mile Rd. . . **GAYLORDSVILLE, CONN.:** **Sascha Maurer's** busy summer included three one-man shows and representations in five other shows. His 60th painting in the New England Inns series, Yankee Pedlar, has been finished and he's off to Maine to record lighthouses . . . **LOS ANGELES:** Westside Jewish Community Center's Art in Photography exhibition blue ribbon went to a piece by **Leonard Nadel**, free lance magazine photographer. He's a former student of art and photography at Art Center School . . . **Leo Morgan** new AD for Coast Envelope Co.'s new art dept., which will also service affiliated Coast Book Cover Co. Morgan is a former owner of Design Associates . . . Tri-Arts ad art studio has

added **James L. Wood**, well known LA designer-letterer . . . **Monsen Typographers**, doubling LA facilities, to open new building here this fall, 12th St. & Sentous Ave. **Guy J. Logan** is vp and manager of west coast operations of the firm . . . **NEW YORK: Promotion Design Associates** has been formed by the merging of SKA Associates and Graphiccenter. The new headquarters at 145 E. 57 St., PL 5-7811, will be operated by SKA principal **Joseph Carroll** and his opposite number at Graphiccenter, **Arthur Brenner** . . . **Flexo-Lettering**, as part of expansion program, now at 22 W. 45 St. President **Alvin Pollard** noted growth caused by greater use of trick photography and process lettering by ADs . . . **Albert Lefcoursie**, who has directed design programs for leading manufacturers, has formed **Designs for Industry**, at 205 E. 69 St. Offers complete service in interior, product and packaging design. New firm has been retained by *Everywoman's* magazine to redesign format . . . **Max Jalkin**, ekta-chrome retoucher, now in larger quarters at 28 W. 46 St., CI-6-8712 . . . **Don Komisarow** announces the formation of **Don Komisarow Associates**, 11 W. 42 St. Firm will do general art service and represent the LA firm **Technique Productions**. (**Fris Frelend** and **Zeke Zekely**) . . . **AD Aurelius Battaglia** now back in town with **Cullen Rapp Studios**, after three-year stint with UPA, Los Angeles . . . **Oronzo Gasparo** to show series of oils he completed at Hartford Foundation. Show will be held at **Crespi Gallery**, 232 E. 58 St., daily 11-5, Sept. 15-30 . . . **Boro Typographers**, 37 E. 21 St., has a plans department, directed by **Ted Gensamer**, which gives advice on all phases of graphic arts. Boro says the department will never become a competitive studio or advertising service . . . **Billboard** magazine's national record album cover contest, instrumental division, was won by **Jerry Tiffany's** cover illustration for *Uranica* records' *Crashing Through the Sound Barrier*. Designer/photographer **Tiffany** used a color photo for his cover design. AD was **Irv Werblin** . . . **Glanzman-Parker** has added **Bill Cusick**, recent Art Career School grad, to art staff . . . Designer **Jack Wolfgang Beck** and illustrator **Phil Hays** on faculty of School of Visual Arts. Beck to teach layout and design. Hays to offer course on editorial illustration . . . On grounds that **Rayex Corp.'s** display cards "are modified in only unimportant respects" from **Comptone Co.'s** copyrighted cards, the latter company won injunction against Rayex production of the similar displays . . . **Kennedy Associates, Inc.**, representatives of nationally known cartoonists, offering the popular newspaper features "**Peanuts**" and "**Ferd'nand**" for selected advertising companies . . . **Mademoiselle's** fourth annual art contest, not for commercial art, now open. Deadline for entries, March 15, 1958.

ADD YOUR INDIVIDUALITY!



FLEXICHROME OFFERS
YOU THE OPPORTUNITY
TO COORDINATE YOUR
OWN IDEAS WITH OUR
SKILL AND LONG
EXPERIENCE TO PRODUCE
THE DESIRED RESULT
OF COLOR PHOTOGRAPHY

FLEXICHROME • COLOR PHOTOGRAPHY
WECO STUDIO • 14 EAST 39th ST. • MU 5-1864

Stik-a-letter

The new professional
lettering
technique



Write for
literature
and samples

Stik-a-letter Co.

RT. 2 - BOX 286, ESCONDIDO, CALIF.

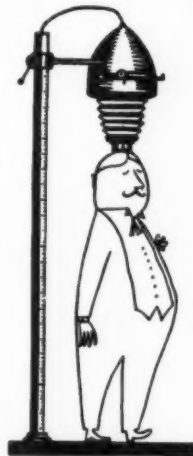
LET GEORGE DO IT!

THROUGH THE YEARS we've saved busy ADs hundreds of hours of costly interviewing time. How? Simply by referring only qualified **STAFF AND FREE LANCE ARTISTS**—from trainees to top-flight designers. The next time you require an addition to your staff, call **GEORGE SHERMAN** at the **CAVALIER PERSONNEL AGENCY**—the agency that has successfully placed hundreds of artists.

ERYant 9-4646

ib irving berlin inc.
ARTISTS & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N. Y.
CIRCLE 6 6350

the height of quality



Peterson

COLOR LABORATORY
DYE TRANSFER PRINTS

CIRCLE 7-1747

149 WEST 54th STREET, NEW YORK 19, N. Y.

Judges to include magazine's AD **Bradbury Thompson**; **James Johnson Sweeney**, director of Guggenheim museum; and **Eleanor Munro**, associates editor of Art News. Details from Mademoiselle, Art Contest, 575 Madison Ave. . . . International program of **Museum of Modern Art** organizing U. S. section at the IV Bienal do Museu de Arte Moderna in Sao Paulo, Brazil, this fall . . . **Type Directors Club**, Box 1607, Grand Central Station, has limited number of copies of 1957 Third Annual Awards for Typographic Design Excellence. This was carried as insert in June Art Direction . . . PHILADELPHIA: **John Maxwell**, president of Maxwell Associates, won second prize for his watercolor, Winter Forms, in 22nd Annual Midyear Show at Butler Institute of American Art, Youngstown, Ohio . . . **Thomas D. Paff**, who joined N. W. Ayer as art buyer in 1954, subsequently moved to plans merchandising, now in client contact department of Mel Richman . . . PITTSBURGH: **Peter Muller-Munk**, managing partner in Peter Muller-Munk Associates, new president of International Council of Societies of Industrial Designers . . . **Kenneth R. Burchard**, professor of printing management and assistant dean, school of printing man-

agement at Carnegie Institute of Technology, named consultant in graphic arts for Reuter & Bragdon, Pittsburgh and New York . . . PORTLAND, ORE.: New chairman of Portland's Art Commission is **Richard J. Turner**, vice president of Dawson & Turner . . . RIDGEFIELD, CONN.: Designer/illustrator **Simon Greco** now representing himself. P. O. Box 473, Ridgefield. Idlewood 8-2116 . . . SAN FRANCISCO: **Bob Bell**, formerly with Center Studios, St. Louis, now in charge of illustration dept. of Charles Hansen Associates . . . Artists Club of San Francisco now called **Society of Designers and Illustrators**. Club's moving to new office in Marine Memorial Bldg. . . . **Peter Weatherby**, designer, formerly with Toronto and London advertising art studios, now with **Landphere Associates** . . . SAN LEANDRO, CALIF.: Opening of new **Lawler Chemicals** plant here means the company now has national manufacturing facilities for ink vehicles, resins, and Bold Daylight Fluorescent Colors . . . SARASOTA: **Thornton Utz** did a "Around the World in 30 Days" for the Air Force . . . UNION, N. J.: White Laboratories has retained **Schnur-Appel Design Consultants** to design packaging, medical sampling and trade shows

for White's pharmaceutical products . . .

DEATHS **George Berman**, 43, president of Berman Studios, Ltd., New York, of cancer. Berman Studios, organized by Mr. Berman in 1937, will continue under the direction of **Jay Berman**, brother, and **Marvin Gitch** . . . **Victor Perard**, 87, author of Anatomy in Drawing and other books on drawing, artist and teacher, in Bellport, L. I. His work is in many museum collections . . . **DeWitt McClellan Lockman**, 87, former president of the National Academy of Design, in New York. A former trustee of the Metropolitan Museum of Art, he was a fellow in perpetuity, of the museum. He was a founder and, since 1925, president of the National Association of Portrait Painters. He also had held many offices in other national arts organization . . . **Walter Cehrie**, 64, free lance commercial artist who created Elsie the Cow, of a heart attack while vacationing in Omaha, Neb. His home was in Pelham, N. Y.

PHOTOGRAPHY **FPG**, the Free Lance Photographers Guild, reported by president **Arthur Brackman** to be the world's largest photographic

get to know

CREATIVE PHOTOGRAPHY



An integrated staff of special preting

tom nee mcerde

agency. Celebrated 20th anniversary by moving to and taking over entire 8th floor of Willoughby Bldg., 110 W. 32 St., at Penn Station. New space, 5000 sq. ft., includes, studio, darkroom, expanded "nerve center" for FPG's international assignment network of photos, lounge, expanded office facilities . . . **Edward Jacobs**, formerly of Steinhart-Jacobs, announced formation of Edward Jacobs Studio, 480 Lexington, to specialize in photo-retouching on a comprehensive basis. **Sylvia Jacobs**, the former Sylvia Levinson, previously with United Artists, Federal Advertising and the Monroe Greenthal agency, will act as field representative for Jacobs Studio. New studio's staffed and equipped to handle agency work and in a wide range of accounts . . . **Hugh J. Stern**, advertising photographer, has moved to larger quarters at 20 E. 49 St., PL 1-6250. Offers complete kitchen & bathroom setups . . . **Zell Vidor**, director of photography for **MPO Television Films** and **MPO Productions**, New York, touring Europe to observe production techniques, buy equipment and investigate possibilities of exchange agreements . . . To create series of ad illustrations of industrial equipment functions in the far north, **Wanda Roberts**,

Interstate Photographer's photographic illustrator, toured Alaska and northern Canada in an 11,000-mile flight . . . **Brian Tolbert**, 18, of West Lawn, Pa., is **PAA's** scholarship winner. He will attend the Rochester Institute of Technology, Rochester, N. Y.

TV-FILMS **Roger Wade Productions** named **Frank Furio AD**. He was tv-AD for Quality Bakers of America. Other new appointments at Wade: **Bill Buckley**, former president of Buckley-Loomis Productions, now production chief. **David C. Bigelow**, formerly production mgr. of L. I. Loft Productions and vp of R. C. Bigelow, now production coordinator. **Mrs. Anne Koller**, with Wade since 1955, now vp and head of film merchandising . . . **Alex Stodmak**, commercial photographer to ad industry for 10 years prior to changing to motion pictures, has formed **Stodmak Cine Productions**, 505 Fifth Ave., MU 2-0326. Will specialize in low cost 16mm films . . . **Don Potter** has been appointed director of radio-tv media at Norman, Craig & Kummel. Had been in William Esty's tv dept. . . **Ross Advertising**, Peoria, has named **William R. Pinkney, Jr.** to head new radio-tv division. Pinkney was with sales staff of WTVH in

afraid of type "C" ?

we are successfully retouching
type "C" prints for reproduction
by photo chemical means
as well as dye transfers
and black and white

ARCHER AMES ASSOCIATES

MU 8-3240

16 E. 52nd St.

New York 22

recognized talents at Mel Richman, Inc.



NEW YORK
485 Lexington Ave.
Oxford 7-6650

PHILADELPHIA
2009 Chestnut St.
Locust 7-7600

WILMINGTON, DEL.
920 Shipley St.
Olympia 8-5139

specializing in "life" and "still life" in 5,000 square feet of studio space.

need mcderder • bob dean • herb bird • jon silla • catherine maurer

we cover
the country
with



Col-Cor-A
THE QUALITY COLOR
SERVICE TO THE
TRADE FOR

Kodak Dye Transfer
Kodak Type C
Ansochrome Printon
Kodak Flexichrome
Kodak 3-Color Short Run Litho

Color Transparencies
Display Transparencies
Duplicate Transparencies

Color Separations for Graphic Arts
Custom Color Film Processing

COLOR CORPORATION OF AMERICA

Sofia Building 610 S. Armenia Ave.
43 W. 61st Street, Tampa 9, Florida
PLANTS: New York 23, N. Y. Phone: 7-5358
Judson 2-4355

COLOR CORPORATION OF AMERICA
Sofia Building, 43 W. 61st Street
New York 23, N. Y.

Send me your new, free 32-page Technical
Information and Price Catalogue.

Name _____
Firm _____
Position _____
Address _____
City _____ State _____

artists +
copywriters
employment agency



9 EAST 46 STREET
N.Y.C. 17
OXFORD 7-7477

that city . . . Benton & Bowles senior producer **Ken Marthey** resigned to do freelance directing for tv commercials and sponsored films . . . McCann-Erickson's former motion picture dept. head **Frank P. Bibas** now producer account exec. for Transfilm . . . **Advertising Association of the West** named a **Playhouse Pictures**-produced 60-second animated commercial the best in local teleblurb. **Chris Jenkins** and **Sterling Sturtevant** did story and design, **Bill Melendez** directed, **Bill Higgins** animated . . . **Animation, Inc.** of Hollywood won Sweepstage Trophy from Advertising Association of the West for best tv commercial, 1957. It was a spot for Kroger Co., through Campbell-Mithun . . . **Glenn Grossman** joined Animation as production mgr. He was supervisor of motion picture unit at Hughes Aircraft . . . Transfilm has upped **John Cuddy** from asst. production mgr. to production mgr. of animation dept. . . Transfilm has opened a midwest division at the Carlton House, Pittsburgh, with **Ralph Maitland**, formerly of Wilding Picture Productions, to head it . . . **Television Programs of America**, New York, named **Bruce Ellis**, vp of west coast division, to head new department set up to custom-produce new tv shows. TPA has new policy of producing pilot films only after prior research—audience reaction studies, consultation with agencies, networks, etc. on programming needs . . . **Marshall Schacker** will head New York office of **Robert J. Enders, Inc.**, Washington tv film producer. Office to be at 375 Park Ave. Schacker is producers' rep for independent foreign film companies. ●



Cover designer

A jack, and a master, of many trades is **Dick Powers**. **Richard M. Powers** was born and raised in Chicago, educated at the University of Illinois, the Art Institute, and also studied at the New School in New York.

His commercial work is mostly tempera, line and line-and-wash, but his oils and casein work are in galleries. He's done a good bit of painting in Maine and Vermont and right now lives in Ridgefield, Conn. He's repped by **Estelle Mandel**. Painting in a range of media isn't enough for Dick, so he ADs too, currently doing a new SF quarterly for **Ian Ballantine**. ●

booknotes

THE LANDSCAPE PAINTER'S MANUAL Harry Leith-Ross, N.A.; A.W.S. Watson-Guption. \$3.95

Deals with selection and preparation of materials and painting techniques. Includes notes and examples by Ernest Watson on Reflections. Four color plates, 17 b/w, and numerous working examples. Author, a noted developer of American talent, has won many prizes for both oil and watercolor.

AMERICAN HERITAGE, June 1957, Vol. VIII, No. 4. American Heritage Publishing. \$2.95.

Includes a 14-page portfolio of old Currier and Ives prints, most of them in color, taken from a collection given to the Museum of the City of New York by the late Harry T. Peters. Selection shown here totals 28 pictures in color and 65 in b/w. A double spread of published cartoons on promotion practices of breakfast food companies includes mostly New Yorker magazine selections. The spread is used with an article by Gerald Carson on the Battle Creek cereal kings and how they grew. Illustrated with force and humor by Carl Rose. The book's usual articles on historical Americana, including interesting illustrations, includes a water color record by **James Alden** on the surveying of the 49th parallel for settling the United States-Canadian border. Two of his paintings are published here for the first time.

THE GINGERBREAD AGE, John Mauss, Kinshart & Co. \$7.95.

A view of Victorian America. Oversize book packs in over 100 photographs plus 75 drawings to capture the flavor and the detail of American architecture circa 1840-80. Private homes, public buildings, firehouses, depots, churches as well as striking interiors, fashion plates, and ads are included. Author is an AD with **N. W. Ayer** in Philadelphia and instructor at the Philadelphia Museum School of Art. He lives in a brownstone house.

FIGURE DRAWING, Dale Nichols, Watson-Guption. \$4.95.

No skeletons, no tendons, no muscles . . . this new figure book stresses forming patterns of the outside elements of the body. Emphasis is on drawing to express ideas rather than on anatomical exactness. Covers the figure in action, turning the head, turning the figure, the profile, perspective, various parts of the body, hair styling, expression, exaggeration, racial types, children. ●

THE ART OF PAINTING, by Leonardo Da Vinci. Philosophical Library, \$4.75.

A new edition of this milestone in the history of art, it records Da Vinci's unique discoveries and is full of the wisdom of his great mind. Book is also an illuminating portrait of the mind and spirit of the author. Covers his thoughts on proportion, perspective, anatomy, figures in motion, composition, light and shadow, color.

CONVERSATIONS WITH ARTISTS, Selden Rodman, Devin-Adair, \$4.00.

"It would be easy to be an abstract expressionist and take the line of least resistance" . . . Andrew Wyeth. "The goal of art can be reached through abstract expressionism" . . . Morris Graves. Opposite poles of thought and spirit, these quotes from Selden Rodman's new book are typical of the pithy, varied, and controversial viewpoints presented. Painters, sculptors, architects are among the contributors. All are contemporary Americans and their comments on various are juxtaposed to create conversations.

FIGURE DRAWING COMES TO LIFE, Albert & Seckler. Reinhold. \$7.50.

No anatomical emphasis. Creative approach features 175 examples of run-of-the-mill student work, which are crude but fresh and uncontrived, and reproductions of masters for each section of the book.

POSTER ANNUAL, 1956, Outdoor Advertising Inc. \$5.00.

A 12x9 book showing all the winners in the latest National Outdoor Art Competition sponsored by the Art Directors Club of Chicago. This year's book has a separate section on painted displays plus data on the making of a painted display as well as stories showing the design evolution of the three top prize winners. For copies, write Miss A. F. Noonan, OAI, 60 E. 42nd St., NYC 17.

PORTRAIT OF PICASSO, by Roland Penrose. MMA, Simon & Schuster. \$2.95.

A pictorial biography of 96 pages with 228 plates (2 in color). The author, a friend of Picasso's, offers an intimate background of the artist, his friends and surroundings.

HOW TO FIND YOUR OWN STYLE IN PAINTING. Ray Beithers. Hastings House. \$3.50.

An illustrated manual on developing a style, using the same illustration de-

veloped in many techniques and styles. Also shows six painters different treatments of the same subject, a farm scene.

THE TEMPLE OF JERUSALEM, Andre Parrot. Philosophical Library, \$2.75.

An account of the various buildings on the site from the first Temple of Solomon to the present day Moslem Haram esh-Sherif. Much archaeological and historical detail.

THE ARTIST'S HANDBOOK OF MATERIALS & TECHNIQUES, Ralph Mayer. Viking. Rev. Ed. Illus. \$6.75; Text ed. \$5.25.

The definitive reference work on materials and methods. More than 700 pages, it is encyclopedic in scope. This is first revision of the work since it was first published in 1940. Completely explains and defines terms, materials, techniques. Chapters cover pigments, oil painting, tempera, grounds, water color and gouache, pastel, encaustic painting, mural painting, solvents and thinners, gums, caseins, glues, waxes, chemistry, conservation of pictures, brushes, knives, etc. Appendix includes formulas, glossary of standard paint terms, sources of supply. Full bibliography and index are included.

WRITERS & ARTISTS YEAR BOOK, 1957. MacMillan. \$2.50.

A directory for writers, artists, publishers, writers, photographers, designers. Lists papers and magazines, material used, rates of pay, address, editor, etc. Also has a listing by publishers, as well as lists of agencies, societies, syndicates, studios, galleries, indexers and translators, prizes and awards, a markets section covering all media and such assorted data as copyright information, censorship, pen names. Altho the book covers the American market, it is British Empire in emphasis.

INK DRAWING TECHNIQUES, Henry C. Pitz. Watson-Guption. \$6.75.

Over 175 illustrations help this book accomplish its threefold aim: to engender enthusiasm; to describe the materials and indicate their use; to suggest a series of progressively more advanced practice problems.

WATERCOLOR . . . A CHALLENGE, by Leonard Brooks. Reinhold. \$12.50.

Book aims to help amateurs and students move to a higher creative level than that developed in most how-to-do-it

Blackest BLACKS

with GENERAL'S Charcoal Pencil



Whitest WHITES

with GENERAL'S
Charcoal White Pencil

Give your drawings a new "sparkle" . . . with General's! — Black Charcoal Pencils that give you charcoal tones of extraordinary depth . . . and a Charcoal White Pencil for brilliant highlights.

See your local art supply dealer today and, ask for General's!

Charcoal Pencil made in 4 degrees:
HB - 2B - 4B - 6B

Charcoal White Pencil: 1 degree

General's Charcoal Pencils are guaranteed unconditionally. Money back if not satisfied.

Write us Dept. A, for a free trial Charcoal Pencil (state your favorite degree), or a Charcoal White Pencil.

GENERAL PENCIL COMPANY
Jersey City 6, New Jersey

bookshelf

The bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

NEW BOOKS

156. **International Poster Annual, 1957.** Edited by Arthur Niggli. A cross-section of poster design ideas and art the world over. Large, well printed illustrations of 500 posters from 20 countries plus critical analysis of trends by three authorities. \$10.95.

ANNUALS

146. **35th Annual of Advertising and Editorial Art and Design 1956.** The Art Directors Club of New York show catalog has 395 pages (including ads and index) of handsome format designed by George Giusti. Cover design by Giusti in white, black and yellow. Many of the 527 illustrations are in full color. Also included: a condensation of papers given at First Visual Communications Conference. \$12.50.

ART

145. **American Painting Today.** Edited by Nathaniel Poussette-Dart. A cross section of contemporary art, this includes 155 selections, four in color, by 14 museum directors. Artists express their philosophy - a paragraph each. Editor discusses experiments, developments and influences in contemporary art. An article on how professionals see their work. A series of quotations from writers on art. Lists of national art and artists organizations, art periodicals, suggested readings. Reference index of artists, galleries, museums and collectors. \$8.50.

149. **Handbook of Early Advertising Art.** 3rd edition. 2 volumes. A volume of pictorial material and a volume of typographical material, art in the books offered for reproduction free of charge or permission. The pictorial volume contains mostly Colonial and 19th century advertising art. Has 1790 illustrations, including 16 new plates of industrial and business illustrations and 336 full-page plates of rare pictorial material. Typographical volume has 311 full-plate pages of type faces, ornaments, etc. and a new collection of 64 plates of initials, alphabets and decorative letters. The set, \$18.50. Each volume, \$10.

147. **Piet Mondrian.** Michael Seuphor. Definitive work on the late Dutch founder of Neo-Plasticism, and one of the leading influences on modern and commercial artists. Beautifully designed, elaborately annotated, indexed, and with all kinds of bibliographies. Contains more than 600 illustrations, 34 of them tipped-in color plates. Writings by the painter included. \$17.50.

153. **The Artist's Handbook of Materials and Techniques.** Ralph Mayer. Revised and Enlarged Edition. Thorough discussions of all materials and techniques, plus an appendix of tables, use of formulas, etc., and bibliographies for painting, sculpture and printmaking. \$6.75 illustrated. \$5.25 text.

154. **Art Archives.** Edited by Harry C. Coffin. Over 500 line illustrations of historic periods,

events, activities, persons and places, all for unrestricted reproduction in advertising and publishing. An introductory page lists aids on how-to-use, for example, for line reproduction in black, in color, with overall screen in one color, etc. An alphabetical cross-reference index is included before the main body of spiral-bound coated paper pages. \$10.

155. **Art Directing.** Nathaniel Poussette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of *Lettering Art in Modern Use*, Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$12.

126. **Practical Handbook on Double-Spreads in Publication Layout** by Butler, Likeness and Kordek. Fourth in a series of handbooks on publication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

LETTERING, CALLIGRAPHY

136. **Lettering and Alphabets.** J. Albert Cavanagh. \$3 clothbound. One of America's greatest letterers and teachers of the art de-

signed and rendered 85 complete alphabets. Fundamentals of lettering are given. All hand-lettered alphabets may be reproduced without cost or permission.

PHOTOGRAPHY

148. **The Nude.** Andre De Dienes. Examples of author-photographer's work number about 100 b/w plates. Foreword by Norman Hall, editor of *Photography*. Preface by De Dienes explains method of work, philosophy. Nudes are photographed indoors, out of doors, on the terrace, on sea shore. Also composite pictures. \$6.95.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

140. **The Picture Book of Symbols.** Ernst Lehner. Over 1000 symbols, designs, pictographs, sigils, emblems, and ideograms. All subjects. Paper \$1.25. Cloth \$3.

150. **Signatures and Trademarks.** Rand Holub. Page commentaries by Michael Roth on 51 pages of roughs, revisions of roughs, working drawings and some finished pieces. \$2.75.

152. **The Television Commercial.** Revised and Enlarged Edition. Harry Wayne McMahon. The author, a tv commercial consultant, was vp in charge of tv commercial production and a member of the creative plans board at McCann-Erickson, New York. His book discusses all phases of television commercials and uses examples of actual jobs to illustrate points. \$6.50.

ART DIRECTION

43 E. 49th Street, New York 17, N. Y.

Amt. Encl. \$ _____

Please send me, postpaid, the books corresponding to numbers circled below.

79	126	136	137	138	140	145	146	147
148	149	150	152	153	154	155	156	

9/57

All orders shipped postpaid. No C.O.D.'s. Add 3% sales tax with orders for New York City delivery. Payment must be made with order.

Name _____

Firm _____

Address _____

City _____ Zone _____ State _____

If you want a book not listed, send your order and we will try to get it for you.

booknotes

manuals. 200 reproductions, many in full color. Author's primary medium is watercolor but his method applies equally well to oil, tempera, casein, or wax crayon.

METAL SCULPTURE, John Lynch. Studio-Crowell. \$4.50.

A first book on this currently popular art. Unlike others on metal working which are really manuals in shop practice, this book deals with metal working as a creative art. It's a how to book covering sculpture with shears and pliers, soft-soldering, silver-soldering, constructions, mobiles, stabiles, kinetic sculpture and oxyacetylene welding. The 124 illustrations depict all kinds of metal sculpture as well as showing techniques and tools.

INTERNATIONAL ANIMATED FILM. John Halas, editor. Hastings House. \$1.75.

A special issue of the Journal of the British Film Academy devoted to the forms and purposes of the animated film. Includes illustrated articles on the growth of the media throughout the world, animation in Britain, animation for entertainment and in commercials in the United States, the future of animation in France, as well as reports from the Soviet Union, Canada, Poland, and Czechoslovakia.

OIL & TEMPERA, 500 QUESTIONS & ANSWERS. Frederic Taubes. Watson Guptill. \$3.75

A revised version of The Painter's Question and Answer Book. Covers oil and tempera painting and is an outgrowth of the author's column in American Artist magazine. Covers choice and preparation of materials, oil painting methods, egg-tempera and oil tempera painting. 144 pages. Indexed.

GRAPHIC ARTS PROCEDURES, R. Randolph Karch. American Technical Society.

For students and apprentices in all phases of the graphic arts, book and magazine editors, production men. Explains all the printing process, how to identify type faces, gives a brief history of printing, covers how to make layouts, set type, prepare copy and proofread, lock up and impose, pages, plus how-to chapters on letterpress, lithography, gravure, photogelatin, paper making and using, bindery operations. Final chapter is on choosing a career in the graphic arts. Book is illustrated, indexed, contains a glossary of terms, plus student tests at the end of each chapter.

news

(continued from page 49)

luncheon meeting of the film association, to which will be invited an audience of executives in advertising, tv and films.

Leo A. Larkin, New York City's First Assistant Corporation Counsel, was named to help FPA and he has already met with FPA president Harold Wondsel.

FPA, in countering "Hollywood propaganda" that 90 percent of tv film commercials production takes place on the west coast, noted that Radio-TV Daily's recent survey of ad agencies showed that 75 percent of present commercials production is centered in New York. New York's advantages as a tv-film production center, states FPA, are proximity to advertisers' decision makers, the knowhow of local production companies, the pool of skilled performers. The non-theatrical film field is a \$70 million industry with nearly 25,000 employed in creative, production and lab functions, noted FPA. In the past year, reported the association, five new production centers have been built here and hundreds of thousands of dollars have been spent in modernization and equipment.

TV round table

(continued from page 86)

this information should be clearly marked on the work-print.

5. CONSULT WITH OPTICAL HOUSE BEFORE STORYBOARD AND DURING SHOOTING.

An optical house does not deal directly with the agency. Its main customer is the producer and it will not go into competition with its customer. It shares the producer's desire to turn out the best and most economical commercial possible. It is, therefore, in the interest of the client that agency personnel and optical house should consult everybody down the line in production.

Mr. Levy's five points make sense to the TV spot producer. They should be absorbed by the agency creative staff. Practically every optical house will be happy to furnish agency personnel with optical charts and other information. Together with consultations these preliminary services can serve to produce the optical illusions that delight the eye in order to sell a product rather than the illusion of opticals which tend to confuse a sales idea.

Quality

Dye

Transfers

A Complete Color Service



NORMAN KURSHAN, INC.

Color Service

8 West 56th Street

New York 19, N. Y.

JUdson 6-0035

Quality FLEXICHROME Printers



**SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE**

**SAVE TIME WITH
THE RIGHT PRINT**

TECH PHOTO LABS.

14 EAST 39th ST. N. Y. C. • MU 3-5052

Fredrix

For Artists' Needs

FAIR PRICES SINCE 1868

IN NEW YORK
E. H. & A. C. FRIEDRICH'S CO.

- 37 EAST 28th STREET
LExington 2-0300
- 40 EAST 43rd STREET
MURRAY HILL 2-2820
- 140 WEST 57th STREET
CIRCLE 7-6607

IN PHILADELPHIA
HENRY H. TAWS, INC.

- 1527 WALNUT STREET
RITENHOUSE 6-8742

PHONE FOR PROMPT SERVICE

PHOTOSTATS

AMERICAN BLUEPRINT CO.

7 EAST 47th ST. Plaza 1-2240
299 MADISON AVE. MU 7-1961
630 FIFTH AVE. CO 5-0990
60 EAST 56th ST. Plaza 1-2240

Ralph Marks Color Labs.

- Dye Transfer
- Type C
- Colorstats

Photographers—we'd like to show
you the simply bee-utiful results
we're getting on Kodak's Type C
paper!

344 East 49

EL 5-6740

Your source for outstanding
WOODCUT illustration.
Specimen prints and
complete information
upon request.



THE SARKIS WOOD ENGRAVING CO., INC. / 942 E. DEARBORN ST. / CHICAGO 4

Kurt H. Volk, Inc.

TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.



ready reference

to have your firm listed call Plaza 9-7722

ART MATERIALS

Lewis Artists Materials Inc.
Sole distributor of Mercury Products
158 W. 44 St., N. Y. 36 JU 6-1090

N. Y. Central Supply Co.
Complete stock • Prompt service • Open Sat.
62 E. 3rd Avenue, nr 11th St., N.Y.C. GR 3-5390

COLOR SERVICE

Acorn Color Laboratory
Grade A Dye Transfer Prints, 2-day service.
168 W. 46th St., N. Y. C. CI 7-2260

COLORSTATS

Ralph Marks Color Labs
Low cost, full color reproductions from color
transparencies and opaque copy.
344 E. 49 St., N. Y. C. 17 EL 5-6740

HISTORICAL PRINTS

The Bettmann Archive
Old time prints and photos, any subject. Events,
Industries, Fashion, Decors. Ask for folder 6A.
215 E. 57th St., N. Y. 22 PL 8-0362

ILLUSTRATION

Steven Vegh, Jr.
Aeronautical & Marine (Figures Included)
1262 Brook Ave., New York 56 LUDLOW 8-1740

PHOTO EMPLOYMENT SERVICE

Prestige Personnel Agency
Experienced and trainees—all phases
Careful screening—no charge to employer
130 W. 42 St., New York 36 BR 9-7725

PHOTO SERVICES—COLOR

Colorsemblies, Inc.
Ektas assembled, retouched, duplicated
112 W. 48 St., N. Y. 36 PL 7-7777

Hamilton Color
35 mm. & Stereo Duplicates
127 N. 2nd St., Hamilton, Ohio

Kurshan & Lang Color Service
24 Hour Custom Ektachrome processing
Duplicating & Dye Transfer Prints
10 E. 46th St., N. Y. 17 MU 7-2595

PHOTO SERVICES—B&W

Modernage Photo Services
Two Laboratories:
319 E. 44 St. 480 Lexington Ave.
Prints for reproduction in grey-scales to meet
exacting requirements of all printing processes
• Developing and printing for magazines and
industry
• Copying of artwork
• Commercial photography; studio available by
hour and day
Call Ralph Baum LEXINGTON 2-4052

RETOUCHING

Davis & Ganes
Color correction/retouching—Transparencies,
Dye Transfers, Carbro. Flexichrome coloring.
516 5th Ave., N. Y. 36 MURRAY HILL 7-6537

Horstmann & Riehle
Black & White, Industrial & Flexichromes
475 Fifth Ave., N. Y. C. MU 5-7258

Max Jaikin
Color Transparency Retouching and Assembly
22 W. 56 St., N. Y. 19 CI 6-8712-3

Tulio Martin Studios
Transparencies
58 W. 57th St., N. Y. 19 CI 5-6489

Frank Van Steen
Color Retouching.
370 Lexington Ave., N. Y. C. LE 2-6515

Donald Van Vort
Flexichrome, Dye Transfer, Carbro and B&W
7 E. 47 St., N. Y. C. EL 5-5354

SALES PRESENTATIONS

Presentation Department
• Visual Aids • Promotional Material • Silk Screen
4 W. 40th St., N. Y. C. LONGACRE 4-4590

Wiener Studio
Charts • Posters • Slides • Hand Lettering
12 East 37 St., N. Y. C. MU 6-0656

SILK SCREEN PROCESS

Jaysee Display Advertising, Inc.
Quality reproduction. Posters and displays.
12 E. 12th St., N. Y. 3 OR 5-7280

Masta Displays Inc.
20 years leadership in silk screened
posters and displays
230 W. 17th St., N. Y. C. CH 2-3717

STILL LIFE

Sidney Gold
Renderer of merchandise, jewelry, all mediums.
673 Fifth Ave., New York 22 TEMPLETON 2-8876

STOCK PHOTOS

FPG (Free-Lance Photographers Guild, Inc.)
• World's Largest File of Stock Color Photographs
• 5 Million Black & White Photos—All Categories
• Nationwide List of Assignment Photographers
62 W. 45 St., NY 36, NY MU 7-0045

Frederic Lewis
Photographs of Everything
36 W. 44th St., NYC 36 MU 2-7134

Photo-library, Inc.
For hard-to-find color & b/w stock photographs.
149 E. 69 St., New York 27 TRAFALGAR 9-3999

Reportage Photo Agency
Photos To Fit Every Need. Color And B/W.
15 W. 44th St., New York MURRAY HILL 7-7040

TELEVISION SERVICES

National Studios
Hot Press, Slides, Telops, Animatics, Flips, etc.
42 W. 48th St., NY 36, NY JUDSON 2-1926

Edstan Studio
Slides, Telops, Flips, in b/w and color
75 W. 45th St., NYC 36 CI 5-6781

TYPOGRAPHY

The Composing Room, Inc.
Advertising Typographers
130 W. 46 St., N. Y. JUDSON 2-0100

Typography Shops, Inc.
All Latest Faces—Hand, Lino.
245 W. 7th Ave., N. Y. C. OR 5-7535-6-7

classified

MERGER DESIRED. Very active studio now doing better than quarter-million will consider merging with studio doing hundred-thousand or better. We have the financing & facilities - and the desire to go places. Box 901, ART DIRECTION, 43 E. 49 St., New York City 17.

TOP LETTERER WISHES staff position with agency or studio. Experienced finished lettering, comps, ability for layout assistance. Box 900, ART DIRECTION, 43 E. 49 St., NYC 17.

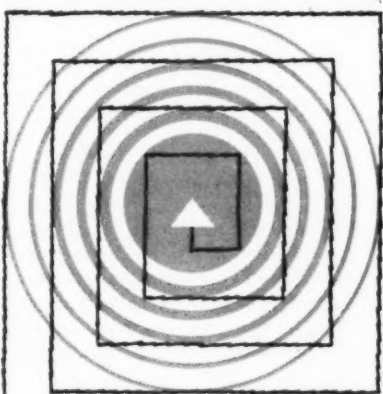
WANTED TO BUY. Large studio will buy for cash-small or medium-size studio with volume. Interesting proposition for owner to come with deal. Box 902, ART DIRECTION, 43 E. 49 St., NYC 17.

ART SALESMAN. New studio, excellent staff, well-financed. Just started this year and already billing at rate of almost half-million. Good commission deal. Attractive sales expense arrangement. Phone Plaza 3-0646. Ask for Mr. Sanford. Strict confidence assured.



ART PERSONNEL
ALLAN KANE
PLACEMENT AGENCY

7 W. 46th St. Circle 7-2588



HENRY PRICE PERSONNEL
the **ART** center
48 W. 48 STREET - N.Y.C. 36 - CI 5-8228



**COLOR SLIDE
DUPLICATES**
35mm - STEREO
QUALITY with QUANTITY
HAMILTON COLOR
127 N. 2nd St., Hamilton, O.

In Philadelphia

(continued from page 77)

Casterlin named director at Advertising Associates

Art Director Harry L. Casterlin has been appointed a member of the board of directors at Advertising Associates of Philadelphia. Casterlin, a member of the Art Directors' Club of Philadelphia, Advertising Federation of America, and the Advertising-Graphic Arts Club of Delaware Valley, attended the American University in Washington and Pratt Institute in New York.

Alice M. Goudy leaves Philadelphia Museum

After eight years with the Philadelphia Museum of Art, Alice M. Goudy has resigned her position as director of public relations. Miss Goudy's personal generosity to the museum was great, announced director Henri Marceau, and her financial aid on many occasions helped undertakings which otherwise would not have been possible. She has been elected a patron of the corporation. Before her association with the Philadelphia Museum, Miss Goudy had been with the John Price Jones Fund Raising organization, the University of Pennsylvania Museum, the Metropolitan Museum of Art, the Pasadena Art Museum and Gulf Coast Art Center at Clearwater, Fla.

Mrs. Henry Peter Borie of Chestnut Hill, who has served on many civic, cultural and social service boards in Philadelphia, has been named to succeed Miss Goudy.

Philadelphia clips

Reed/Warren Advertising has Kontes Glass Co. (Vineland, N. J.) account—precision laboratory glassware . . . *Buckley Organization* named to handle direct mail advertising for book division of *Chilton Publications* . . . With the closing of *Kenyon & Eckhardt's* Philadelphia office, ADs *Porter Caldwell* and *Joe Frassetto* were transferred to the New York office . . . *George Stuart* has joined the advertising department of *Exide Industrial Division, Electric Storage Battery Co.*, to do sales promotion . . . Also at Exide now are *Paul P. Napp* and *George Stuart*, Napp as market research analyst and Stuart in advertising to specialize in sales promotion. Napp's been a market research analyst for the past six years. Stuart most recently was assistant ad manager of *American Pulley Co.*

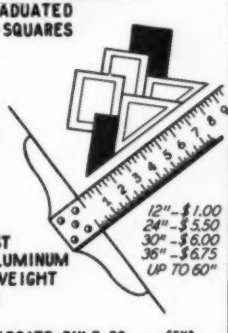
—HIRING ARTISTS?

Call "The Art Unit" OR 7-9100
New York State Employment Service
119 Fifth Ave. New York 3, N.Y.

A specialized placement service
for both employers and applicants in
the field of commercial art.

NO FEE CHARGED TO ANYONE

OUTSTANDING PERFORMANCE!
FAIRGATE'S
GRADUATED
T-SQUARES



FASTER..
NEATER..
MORE
ACCURATE
RESULTS

- NON RUST
- HARD ALUMINUM
- LIGHT WEIGHT
- LEGIBLE

12" - \$1.00
24" - \$3.50
30" - \$6.00
36" - \$6.75
UP TO 60"

FAIRGATE RULE CO.
COLD SPRING 9, N.Y. SEND FOR CIRCULAR

Paste-up Lettering



QUALITY HAND LETTERING
FOR A FEW CENTS A WORD
...WRITE FOR BROCHURE

TRANSTIK
Lettering Alphabets
305 EAST 45TH ST. NEW YORK 17, N.Y.



advertising photography
EASTERN STUDIOS
120 W. 50th St. New York, N.Y. PL 7 5090

for quality photo lettering

the fotoflex co.
236 E. 41st Street N.Y.C. 17



dress
up

Yes, dress up your presentations on Crescent matboard when you want clients to sit up and take notice. Crescent boards are yours for the matting in 60 colors and finishes—the favorites of art directors, display directors, designers, photographers, all! Write for free sample folders today.



CHICAGO
CARDBOARD CO.
1248 N. Homan Ave.
Chicago 51, Illinois

a monthly feature



DIRECTIONS by Stephen Baker



have tv art directors come of age?

It's no secret that the television industry is no longer a baby but a healthy young adult now. Many agencies around town spend half of their clients' money in this medium; quite a few earmark even more than that for television.

It would be logical to assume that with the prominence of television, the TV art director should be a tremendously influential member of the creative forces behind the commercials.

In some cases he is, but all too often the TV art director is looked upon as a man from Mars trying to get used to living in a new world. Print art directors make their presence felt. Everyone knows no ad could ever get anywhere without their help. But many TV art directors still sit around politely on the sidelines and just watch the goings-on.

True, although vast sums are lavished on the medium, it is still new and it takes time to get things organized. But one can't help wondering if TV art directors are doing all they can to build prestige for their calling and, incidentally, boost their paychecks.

In spite of the fact that the TV art director plays such an important part in the making of a commercial, he is still tactfully ignored by many. The producer often takes over as soon as the client gives his nod to a storyboard. Sometimes the first glimpse the TV art director has of his work is on his own television set at home.

If invited to participate in the production, his words don't always carry the weight they should. Film studios talk costs with a flourish and win the arguments by being more "practical." Set designers railroad their ideas through by flashing union cards at the right moment. Sometimes the writers think of themselves as pretty good picture men and work directly with the

producers before the idea ever reaches the art director's drawing board.

The situation, of course, has to improve with the passage of time. Already there are TV art directors who can't possibly be bypassed by anyone. What has put them in this authoritative spot?

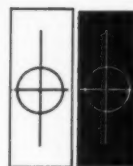
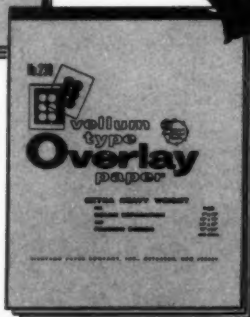
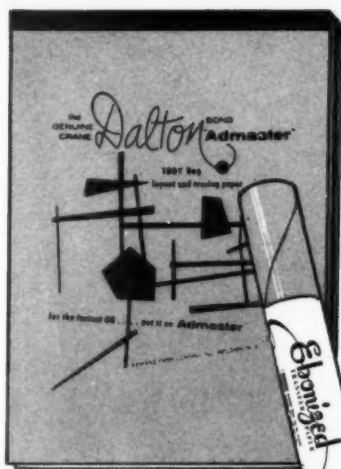
The telepad to them is more than just so many neat frames against a grey background. They concern themselves not with composing *individual* pictures, but always think in terms of the *entire* commercial and what it is aiming for. Time to them is what white space is to print art directors.

Since they work in terms of the *whole*, they are quite interested in what happens to the storyboard after it is approved by the client. (As a matter of fact, they like to be around in the first place when the idea is presented in pencil to the client.) They have contributions to make, and it's reasonable that they be present at shootings, that they consult with set designers, make-up men, actors, directors and whatnot.

Naturally, these TV art directors never think of pictures without imagining the sounds that will go along with them. Print art directors may conceivably get by without reading the copy, but the successful TV art director knows he cannot possibly afford this luxury.

Perhaps it is more comfortable behind the drawing board, and many TV art directors prefer to park there. Hence, their capacities are recognized only in a limited sense. To producers they appear to be charming dreamers, to writers they are craftsmen who can miraculously translate an idea into pictures—once it has been conceived.

Nothing could be further from the truth. It's time the TV art directors proved it. ●



Write for brochures and samples

ask your dealer or
write direct for
any special paper.

bienfang

Paper Co., Inc.

Metuchen, New Jersey



*JOE RAK

Joe Rak



Art Director: William A. Hunter
Agency: W. B. Doner & Company
Client: The National Brewing Co.

alexander e. chaite studios, inc.

35

56

PL7-313